

The ART NEWS

ESTABLISHED 1902

VOL. XXXII

NEW YORK, JANUARY 13, 1934

NO. 15 WEEKLY



"LA PROMENADE"

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The ART NEWS

ESTABLISHED 1902

S. W. Frankel, Publisher

NEW YORK, JANUARY 13, 1934

Fine Exhibition Of Old Masters At Lilienfeld's

**Exceptional Qualitative Standard
Distinguishes Display of Art
Selected from Six Countries
and Six Centuries**

The fine exhibition of old masters which opened this week at the Lilienfeld Galleries should meet with an especially eager reception, since the present season has offered us so little in this field. In addition to the high qualitative standards of the works assembled, the galleries have enhanced the psychological interest and variety of the show by bringing together paintings representative of six centuries and of six countries. Almost all of the pictures in the collection have been endorsed by leading specialists in their field and have distinguished pedigrees. However, as is the case with all true aristocrats, it is almost superfluous to dwell with any detail upon the family tree. It is the purely emotional and artistic qualities of these paintings which constitute their paramount claim upon our attention, for their place in the history of art is already firmly established.

Both numerically and from the point of view of quality, the Italian group, dominated by Franchabigio's superb "Portrait of a Youth" is probably the outstanding single unit in the exhibition. One lingers a long time before this portrait of one who was probably a member of the Medici family. The face, with its slight shadowing of poetic contemplation, is fully and warmly alive and the light, traveling in subtle passages over the brow and the cheek to its final resting place in the shadows of the throat, falls like a rhythmic accentuation of psychological verities. The work shows the strong influence of Andrea del Sarto, to whom it was at one time erroneously attributed. Other portraits by the master in which one may find this same characteristic expression of poetical reverie are to be found in the galleries of Berlin, London and Florence.

Also representative of Italian portraiture in the XVIth century are Bronzino's "Portrait of a Youth," once in the collection of the Earl of Northbrook, and the "Portrait of a Nobleman" by Moretto II. The Bronzino, which dates from the artist's early period when he was under the influence of Pontormo, escapes in its simplicity of costume and background, all of those special mannerisms in the painting of eyes and ornament which were to dominate the artist's later work.

Turning to the religious art of Italy, one finds an interesting "Mourning Virgin" by the Master of the Fogg "Pieta," Byzantine in the hieratic solemnity of its form and color, yet humanly expressive in the furrows of grief marking cheeks and brow. Strongly in contrast is the tender "Madonna and Child" by Florentino in which the delicacy of the flesh tints and the beauty of the gold ground are accented and enhanced by the dark masses of the Virgin's mantle.

The Flemish section of the Nether-

(Continued on page 4)



"MADONNA AND CHILD"

Recently acquired by the Museum of Fine Arts, Boston, for its permanent collection.

By MANTEGNA

Early Mantegna Goes to Boston Museum of Arts

**Work Dating From About 1454
Is Only Early Easel Picture
In Such Fine Preservation
Known In a Public Gallery**

BOSTON.—No report of greater importance has been received from the Boston Museum of Fine Arts in recent months than their announcement last week of the acquisition of an early "Madonna and Child" by Andrea Mantegna. Except for two minor patches on the headdress of the Madonna the picture is intact and without repaint. A fine crackle overspreads the whole surface of the picture, slightly darkening its tone, but furnishing further proof of the untouched condition of the work.

In it one sees an original Mantegna unspolled by the hands of restorers. No example of Mantegna's easel pictures of so early a date and in such perfect condition is known in a public gallery. The conclusions of European experts have been reinforced by those of local scholars and by the examination of the panel under both the x-ray and the violet ray. It is known to have been in a private collection for one hundred and fifty years at least, and until it arrived in America not even the protection of a cradled back had been required.

The painting dates from about 1454, when Mantegna was barely twenty-three years of age. It is painted in tempera on wood and measures forty-eight by thirty-four and one-half centimeters. Even then he was widely recognized, and enviable commissions were coming to him at Padua, where he had spent his youth in fruitful tutelage to Squarcione. His frescoes in the Eremitani Chapel were practically completed, but he may still have been at work on the Naples St. Euphemia while the St. Luke Altar-piece, now in the Brera, was yet in the studio of Squarcione.

During the ten years from 1443 to 1453 spent by Donatello in Padua the youthful Mantegna found in the Florentine's modern interpretation of the antique much that satisfied his own deeper conceptions and helped to free him from the academic restraint of his university background. In these years he had known Uccello and Lippi, while close at hand was the Arena Chapel, with Giotto's frescoes still fresh in color and animated by the new spirit of the Renaissance. His romance with Nicolosia Bellini, daughter of Jacopo, the rival of Squarcione, culminated in their marriage in 1453.

If Professor Giuseppe Fiocco and his colleagues in Fine Arts at the University of Padua are correct in their dating of this painting around 1454, it was a work of one of the most momentous periods in Mantegna's experience. Professor Fiocco says of it: "We can date the Madonna and Child by the recent precise documentation of the Ovetari Chapel (in Padua). The picture on wood was painted after the fresco paintings in the apse and the first two stories of St. James, once given to Pizola. It was painted at the same time

(Continued on page 4)

NEW ART EXHIBIT FOR CHICAGO FAIR

CHICAGO. — Plans for the 1934 World's Fair Art Exhibit, which will be on view from June 1 to November 1, are now under way, with Dr. Robert W. Harshe, Director of the Art Institute of Chicago, now in New York arranging for the exhibits. Dr. Harshe's splendid organization of last year's show will be recalled as a spectacular success and it is expected that the exhibition assembled for the coming summer will be in no way inferior.

Important masterpieces dating from the XIIIth to the XVIIIth century will again be borrowed from American collections, and supplemented by loans from European museums, although the emphasis this year will be on American retrospective and contemporary art. The galleries of paintings will be arranged by periods and countries, a plan used by the Institute for last year's Century of Progress exhibition and now adopted by them for the permanent collections. Paintings in oil, tempera, water colors, and sculpture

American-Anderson Opens the New Year With \$433,662 Week

The American-Anderson Galleries enjoyed a sensational week with the McCormick and book sales realizing a grand total of no less than \$433,662 between January 2 and 6. Mrs. Rockefeller McCormick's art collection and furniture alone accounted for \$330,617, while the dispersal of rare books, autographs, manuscripts and drawings from the collection of the late Henry Walters and others amounted to \$103,045.

will be invited, but there will be no jury or prizes for these works.

McCORMICK AUCTION REALIZES \$330,617

The five session sale of the art collection, furniture and decorations of Mrs. Rockefeller McCormick at the American-Anderson Galleries on January 2 to 6 brought forth the largest crowds ever assembled in these galleries throughout their history. A grand total of \$330,617 included \$55,570 realized by the jewelry and furs, on which, being out of our field, we shall not dwell, preferring to pass immediately to the 1600-odd vermeil silver table service which, tradition has it, was the gift of Napoleon to his sister Pauline and her husband, the Prince Camille Borghese. A bid of \$20,000 was received for the set as a whole, but upon the decision being reached to offer it in separate lots an aggregate of \$57,565 was obtained for this impressive service, which naturally attracted wide interest and many encomiums. The highest price for an individual piece

(Continued on page 14)

Early Mantegna Goes to Boston Museum of Arts

(Continued from page 3)

as the second stories illustrating the 'Preaching' and the 'Judgment' of the Saint.

"At this point," continues Professor Flocco, "the manner of the young master gets typical and marvelous under the influence of Donatello. Not less clear is the influence of the father-in-law, Jacopo Bellini, from whom he derived the affectionate gesture, the traditional Byzantine court vestments of the Child looking like a little emperor, and finally, the rose color of his vestments. The painting is therefore around 1454."

For whom the Boston "Madonna and Child" was painted, no one knows. It is no more study of a problem. Rather it is the clear expression of an idea embodying the knowledge to which he was heir and suggesting his own unfoldment that was to come in the congenial atmosphere of the Gonzaga princes at Mantua.

His stylistic peculiarities are already established. The wisps of the Madonna's hair escape from beneath her headdress as they do in so many later works; the joints of the hands and feet are emphasized by the slight relief in paint of these parts, and the well known drapery treatment arrived at in the Eremitani frescoes is here. The robes are tightly stretched over the well-modelled bodies, while heavy, rounded folds, often at cross angles, seem to resist the pull of the fabric. The broad palm, thin, angular fingers and short pointed thumb in this painting are to reappear over and over in later work. They are also to be seen in the Berlin "Madonna and Child" and in details of the Brera Altarpiece of about the same date, 1454. Similar in composition to the Boston example is the Madonna and Child at Bergamo, painted some ten years later. In the latter example a sense of human joy pervades the work that is entirely lacking in the Boston piece.

Absorbed in the consciousness of their own spiritual offices, both the Madonna and Child are remote from later versions of the same subject by Mantegna. He is yet close to the Byzantine tradition, and more symbolical are these figures than his later ones. The Child in Majesty is supported by the Madonna symbolizing spiritual love, and together in this composition they portray a mystic teaching of the mediaeval church that was rapidly disappearing with the interest in a natural world. To Mantegna this change came with his introduction into the joyous life of cultured Mantua, where luxury, a brilliant culture and ample patronage from the princes and Pope directed his interest rapidly into the larger human aspects of experience.

The mastery of style and depth of perception which opened the Gonzaga doors to him are present in this painting, together with a pure religious devotion that was soon translated into more human terms as his experience changed. In view of this impending change, so early work of Mantegna as the "Madonna and Child" in Boston is of great importance. The statuesque quality of Squarcione's models had become the sculptural achievement of the young master. Already it is animated by a new sense of life which separates this composition widely from the Byzantine type, which in many respects was present in Mantegna's mind when it was painted. The color is rich and harmonious, yet the effect of relief and the perfect draughtsmanship challenge the greatest interest.

Of the few paintings by Mantegna in American collections one other is in Boston, the "Santa Conversazione" or "Infancy of Jesus" at Fenway Court, dating from the period of Mantegna's maturity. This latter work and that recently acquired by the Boston Museum afford unusual opportunities to study Mantegna at two important periods in his life.—A. W. K.



"LANDSCAPE"

This painting, which is authenticated by Bode, de Groot and Valentiner, is now on view in the exhibition of Old Masters at the Lilienfeld Galleries.

By HOBBEEMA

Fine Exhibition of Old Masters Held at Lilienfeld's

(Continued from page 3)

lands group also boasts some particularly fine things, among them being the beautifully modeled "Portrait of a Youth" by Joos van Cleve and Rubens' "St. Norbert" sketch, the first of which is illustrated in this issue. The latter study, which many art lovers will remember from its inclusion in the Rubens exhibition in Amsterdam, reveals all the essential delicacy and vitality of the master's art, when it was untouched by his studio assistants and pupils. Two heads, done about 1615, display in their ruddy coloring and bravura of brushstroke another characteristic phase of Rubens' painting and draughtsmanship. By Van Dyck, also, there is one of the artist's less ambitious works, in which one comes closer to the soul of the master than in the majority of his large full-length portraits. In the Lilienfeld head, the master was apparently hampered by no concern for aristocratic delicacy of feature. There is a ruddy, living glow about this portrayal, and the brush, playing with masterly ease over the hair and features, seems to delight in the robust energy of the subject. Strongly in contrast with these more realistic phases of Flemish art is a Biblical subject by Isenbrandt, characterized by Dr. Valentiner as having the poetical qualities typical of the master.

The Dutch portion of the Netherlands group, though small, is distinguished by a masterly portrait sketch

by Rembrandt for the figure of one of the judges in his "Susanna and the Elders" painting in Berlin. Here, as in all the artist's finest work, the imaginative suggestions of his powerful brush stroke, limited in this case entirely to tones of red and brown, suddenly discloses to us Rembrandt's own ruthless penetration into the souls of his subjects. The sketch, which was once in the Nemes collection, was painted about 1647.

Typical of quite another phase of Dutch art are the fine Hobbema "Landscape," which we illustrate in this issue, and a large "Still Life" by William Kalf, who imbued these popular and always beautifully painted arrangements with a personal quality lacking in the work of most of his contemporaries. It is especially interesting to note in the present instance that the large drinking horn which figures in the composition, along with a superbly rendered lobster, once belonged to Sebastian Doelen and that the original still reposes in the Ryksmuseum in Amsterdam.

In the German group, we especially enjoyed the Lucas Cranach "Portrait of a Nobleman," which is a sharp departure in type from the conventional figures which this artist seems to have repeated over and over again. Here the rather unpleasant type is vigorously characterized in a sharp, incisive draughtsmanship while the striped silk turban and the boldly patterned

black brocade jacket are painted with a meticulous love of their beauty of texture.

ture. By Holbein the Younger there is an extremely interesting small miniature, endorsed by Valentiner and entitled the "Portrait of an Artist," which well repays the close scrutiny necessary for its appreciation.

In the French group, strange to say, our sometimes capricious taste centered particularly upon an unfinished landscape by Theodore Rousseau, still in the preliminary browns and revealing in no uncertain terms the essential vigor and expressiveness of his draughtsmanship. Of the XVIIIth century, there are two of Greuze's most charming young girl subjects, one of which figures in the de Goncourt's *L'Art de XVIIIth siecle*. A Clouet Portrait of Charles IX admirably reflects in the refinement and finish of its style the patrician delicacy and thoughtfulness of the subject's features.

Beechey's "Portrait of Mrs. Margaret Perryns" and Gainsborough's decorative "Lieutenant Daniel Holyrod," dating from the master's early period between 1760-62 are interesting representations of an important phase of English XVIIIth century art. The "Landscape with Waterfall" by Richard Wilson, romantic in both style and color, is charming in its idyllic suggestions.

Of Spanish art there is a single example, a "Madonna and Child with St. John" by Zurbaran, in which one is especially taken by the simple realism of the Virgin's figure. She is obviously a peasant girl from the artist's own neighborhood and her unpretentious garb, brightened only by the striped scarf around her neck, makes an interesting psychological contrast with the richness of robe and gown lavished on the Madonnas of a more intense era of religious devotion.

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WHITNEY MAKES

The Whitney Art announced from its first contemporary American colors and pr were made from cifically allocated itms bought no Museum's perm

In making it chase from the the Museum ann sic merit of th primary consid choice, in some tioned by the p given artist in tion, in accord tion to form tive of contemp

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DRAWINGS "Finishers"; V ers' Revolt"; V River"; Char race"; Char Bucks County Fee, "Houseto P R I N T S "Moonlight, C man, "Three, ria Hutson, well Kent, "Center Ring "Shells of the "Four, To Go" Stow Wengen bert Heckma keepsle"; Es Paris"; E Square"; Re Steamboat Cor "Tramp"; Ha in Winter"; Horses"; Hub Summertime.

RARE SILVER JEWELRY

Cables:

WHITNEY MUSEUM MAKES PURCHASES

The Whitney Museum of American Art announced today its purchases from its first biennial exhibition of contemporary American sculpture, watercolors and prints. These purchases were made from a fund of \$20,000 specifically allocated for this purpose. The items bought now become part of the Museum's permanent collection.

In making its selections for purchase from the Biennial Exhibition, the Museum announces that the intrinsic merit of the work has been the primary consideration. However, its choice, in some instances, was conditioned by the presence or absence of a given artist in the Museum's collection, in accord with the Museum's intention to form a collection representative of contemporary American art.

The list of artists and their works purchased is:

SCULPTURE—Jo Davidson, "Torso"; Gaston Lachaise, "Man Walking"; Arthur Lee, "Rhythm"; Sonia Gordon Brown, "Head"; Helene Sardeau, "Mother and Child"; Eugene Gershoy, "Lilla"; Warren Wheelock, "Eternal Mother"; Richmond Barthé, "African Dancer"; Jo Jenks, "Young Goat."

WATERCOLORS, GOUACHES AND PASTELS—Austin Mecklen, "A Rural Road"; Max Weber, "Summer"; Louis Ribak, "Untimely Clouds"; Charles Burchfield, "Ice Glare"; George Biddle, "Bathing Scene"; Francis Criss, "Pattern for Tracks"; Edward Hopper, "Lombard's House"; Stuart Edie, "Composition"; John Whorf, "Rainy Day"; Moses Soyer, "The Plaster Cast"; Grant Wood, "Dinner for Threshers (Section I)"; Grant Wood, "Dinner for Threshers (Section No. III)"; Eugene Higgins, "Destruction"; Aaron Bohrod, "Chicago Suburb"; Thomas Donnelly, "River Valley."

DRAWINGS—William Gropper, "Finishers"; William Gropper, "Farmers' Revolt"; William C. Palmer, "Coon River"; Charles Locke, "The Terrace"; Charles Sheeler, "Interior-Bucks County Barn"; Henry Lee McFee, "Housetops."

PRINTS—Boardman Robinson, "Moonlight, Central City"; Don Freeman, "Three, To Make Ready"; Victoria Hutson, "Kopper's Coke"; Rockwell Kent, "Mala"; Robert Riggs, "Center Ring"; Benton Spruance, "Shells of the Living"; Don Freeman, "Four, To Go"; John Carroll, "Circus"; Stow Wengenroth, "City Street"; Albert Heckman, "Bridge at Poughkeepsie"; Esther Williams, "Above Paris"; Ernest Flene, "Madison Square"; Reginald Marsh, "Iron Steamboat Company"; Reginald Marsh, "Tramp"; Harry Wickey, "Storm King in Winter"; Leon Kelly, "Wild Horses"; Hubert Davis, "Moonlight in Summertime."

George Blumenthal Is Elected President of the Metropolitan

After a meeting of the Board of Trustees on January 9 announcement was made of the election of George Blumenthal to the presidency of the Metropolitan Museum of Art, as successor to William Sloane Coffin whose death occurred on December 16. The following statement was issued by the Museum:

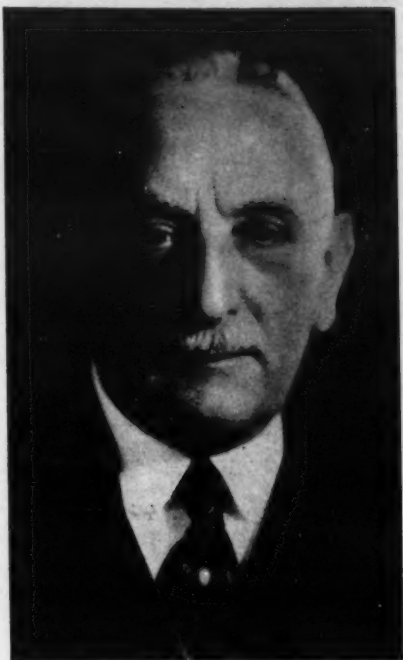
"The Trustees announce the election of George Blumenthal as President of

foremost in the encouragement and promotion of the arts. Mr. Blumenthal comes to the Presidency with a knowledge and experience which augur well for the welfare of the Museum under his leadership. The Trustees have elected Mr. Blumenthal with entire confidence that under his guidance the Museum will continue to expand in usefulness."

The Trustees present at the meeting were: Myron C. Taylor, First Vice-President; William Church Osborn, Second Vice-President; Messrs. J. P. Morgan, Cornelius N. Bliss, George Blumenthal, Stephen C. Clark, Marshall Field, R. T. H. Halsey, Edward S. Harkness, Arthur Curtiss James, Robert A. Lovett, Howard Mansfield, Henry Sturgis Morgan, Frank Lyon Polk, George D. Pratt, Nelson A. Rockefeller, Elihu Root, Jr.

Mr. Blumenthal's retirement from active business, eight years ago, left him free to devote himself to other interests and his contributions to one of the greatest of these, the Metropolitan Museum, took the form of untiring service as well as a generous gift of \$1,000,000. With this gift, which Mr. Blumenthal and the late Mrs. Blumenthal made jointly the condition was made that neither income nor principal should be spent until after his death and Mrs. Blumenthal's, at which time the entire fund is to be used for the purchase of works of art.

It is Mr. Blumenthal's intention to continue the work of the Museum along those lines which have been followed up to this time. He is in complete sympathy with the present policy of making the Museum useful and available to a constantly increasing public and it is his wish to further the progress already made in this respect.



GEORGE BLUMENTHAL

Newly-elected President of the Metropolitan Museum of Art.

the Metropolitan Museum of Art, to fill the vacancy caused by the death of William Sloane Coffin.

"Mr. Blumenthal is the seventh to hold this office since the founding of the Museum in 1870. He was elected a Trustee in 1909; he has served on the Executive Committee since 1910 and as its Chairman since January 18, 1932 he has filled positions on various committees, notably the Finance Committee, of which he has been a member since 1916. To all these positions Mr. Blumenthal has brought an effective service dominated by interest in all that pertains to the welfare of the Museum. His service to art has been great not only in this country, but also in France, from whose government he has received the order of *Grand Officier* of the Legion of Honor.

"A distinguished amateur, notable as a collector of judgment and as one

ROLLING MUSEUM IN RAILROAD CAR

STOCKHOLM.—A rolling museum of art has been prepared jointly by the Swedish state-owned railroads and the National Museum of Art in Stockholm. For some time the museum has had collections of paintings in circulation throughout the country, and now the railroad authorities have designed a special car, which can be parked anywhere and used as an exhibition hall. When not used by the art museum it can be rented by private firms who want to conduct special exhibits. The car has no windows, but is equipped with good electric lights and apparatus for lantern slides.

Memorial Collection Of Old Architecture At Chicago Institute

CHICAGO.—An architectural collection of novel character and great interest has been established at the Art Institute of Chicago as a memorial to Howard Van Doren Shaw, architect, Trustee of the Art Institute and one-time Chairman of the Decorative Arts Committee. After Mr. Shaw's death in 1926, his friends and associates created a fund for some sort of architectural memorial and appointed David Adler and Robert Allerton to plan, select and develop said memorial. Under their able guidance, the museum has secured a valuable collection of architectural examples of English and American provenance, constituting The Howard Van Doren Shaw Gallery of Architecture. The Institute's January *Bulletin* contains a most interesting account of the features of the collection, from which we quote below:

"The nucleus of the collection is, per-

haps, the old shop front, removed from No. 4 Market Place, in Faversham, Kent, a small town near London. It would seem that no examples of shop fronts earlier than the XVIIIth century are extant in England, the greater number that remain being of the XVIIIth century, as this type at that period went through a remarkable development. 'In the smaller Georgian buildings, and in the shop fronts with their embowed windows, we get a glimpse of the lofty classical ideals brought down to the level and measure of humble persons and we find them apt, comely and cheerful things.' . . .

"One of the aims in the memorial has been to show various types of doorways, chosen from the domestic architecture of the XVIIIth century. At this time the entrance to the house was accented by carefully designed doorways on which the architects and builders lavished considerable taste and care. Of the four doorways now in the gallery, three were removed from XVIIIth century London houses and one from an American house near Bethlehem, Pa., built in 1819."

KNOEDLER

BRITISH CHAMPION ANIMALS

SCULPTURE BY

HERBERT HASELTINE

JANUARY 15 TO FEBRUARY 3

EXHIBITION OF PRINTS

"FAIR WOMEN"

(1525-1832)

THROUGH JANUARY AND FEBRUARY

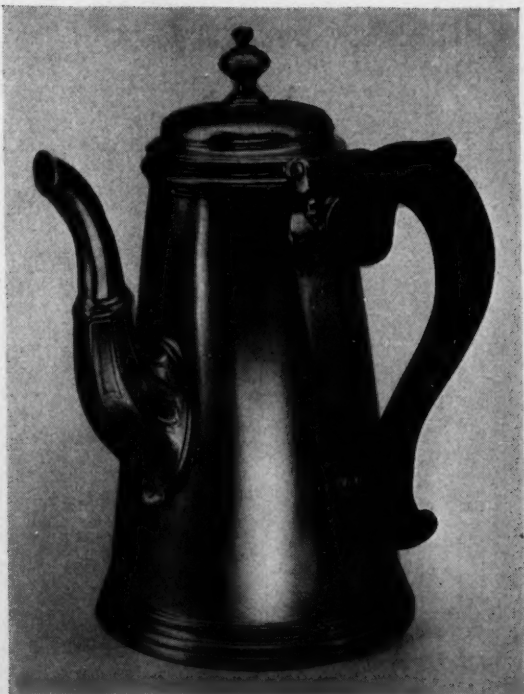
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EXHIBITIONS IN
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HERCULES BRABAZON

Ehrich Galleries

The exquisite watercolors of Hercules Brabazon are so infrequently seen in New York that the current exhibition at Ehrich's should not be missed. It is perhaps especially important for a watercolorist to enjoy an independent income and Brabazon was thus favored. Free to devote himself to his talent, he made the expressive and imaginative use of running wash a life-long occupation, rather than a casual artistic flirtation with an unrewarding muse. The fifty examples in the Ehrich show reveal various phases of the artist's development. Some display the conscientious devotion to draughtsmanship which precedes that final lyrical freedom when the brush, with full cognizance of the weight of underlying forms, gives us all the imaginative essentials through a few perfectly placed and selected accents. Other watercolors pay tribute to such masters as Turner, Velasquez, Tintoretto and Delacroix, but these copies are almost always imbued with the vital personality of Brabazon himself.

In his finest work, however, of which



"SERGEANT MURPHY"

Bronze sculpture of the winner of the Grand National in 1923, the property of Mr. Stephen (Laddie) Sanford, included in the Exhibition of British Champion Animals opening at the Knoedler Galleries on January 15. The complete set will afterwards be added to the permanent collection of the Field Museum, Chicago, as the gift of Mr. Marshall Field.

By HERBERT HASELTINE

there are many examples in the Ehrich exhibition, Brabazon unites an essentially English feeling for the moods and nuances of nature with the power of the disciplined and imaginative craftsman to communicate his vision with the utmost economy of means. Indeed such were the freshness and spontaneity of his attack that even such an apparently foredoomed subject as "Sunrise on the Right" is incarnated by his special felicities of suggested form and personal color. In his treatment of both the single figure and groups, Brabazon also achieved a lightness and a perfection of color and accent that are deeply satisfying to all who have an appreciation of watercolor as a special art form. There is in the Ehrich exhibition a little head, technically "after Velasquez" but actually saturated with a quality that is entirely Brabazon. Something about the few lines and the suggestive omission of this little figure, draw one back to it again and again, with a covetous desire for possession. To make further detailed comment upon the many works in the exhibition, over which we lingered with little exclamations of pleasure, would be to rob the visitor of his own discoveries and to prolong this article beyond all possible limits. Brabazon apparently cared very little for worldly fame or reputation. He waited to exhibit until he was seventy-one. But his inspired diligence during those long years as a quiet country gentleman, working quietly at his little artistic hobby, have left us a heritage far more substantial than all the glossy verisimilitudes of the revered and highly priced Academicians of the period.—M. M.

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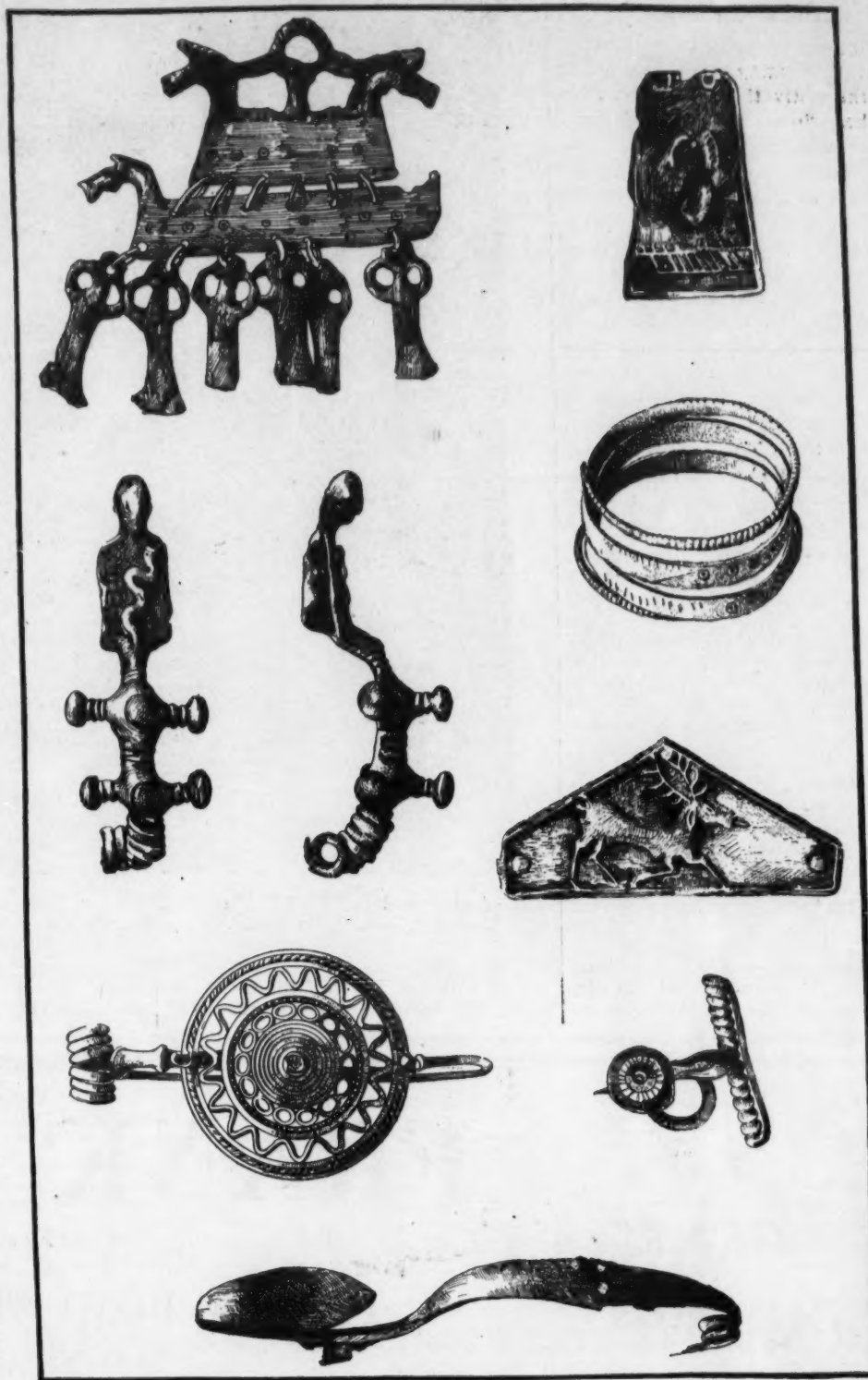
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incomprehensible. The Hallstatt Period, with which the Mecklenburg collection is concerned, is the dawn of history for Italy and the main part of Europe; through Rome, the Hallstatt culture, and Greece, Western European civilization is linked up with the cradle of all higher human culture, the Near East.

The catalogue of the collection has been prepared under the direction of Dr. Adolf Mahr, Keeper of Irish Antiquities at the National Museum of Ireland, Dublin, and a number of foremost European savants have contributed articles of appreciation.

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LEON CARROLL

Grand Central Galleries

To comprehend Leon Carroll's studies more thoroughly, it is interesting to note the motivations and roots from which these flower paintings spring.

"After viewing a dance recital by Mary Wigman, Leon Carroll, famous American artist, returned to his easel with a new interest. The magnificent linear design depicted by Miss Wigman in one of her programs, seemed so rhythmic, flowing and yet delicate and feminine that Mr. Carroll immediately conceived the idea of transferring his impressions of these abstract rhythms to canvas in the form of flower designs.

"Red gladiolus with their stiff straight stalks silhouetted against dark backgrounds interpreted most forcefully the vigorous Russian dance—then the magnificent orchids seemed to lend themselves perfectly to his translation of Mary Wigman's and Pavlova's more feminine, exotic expressions. The timid child-like lily of the valley was the only flower that really stood for the charming simplicity of Raquel Meller with her wide eyed innocence as she offered for sale her violets.

There is, indeed, a great deal of feeling registered in his work. We see it evidenced especially in "Icarus" where wild sweeps of purple accented by passages of violet produce a turbulent effect. It is not only the color which brings this about, for this would be psychological crudeness, but a certain spirituality in the flower forms. "Water Lily" with its three stages of bud, half-awakened and open petals, reflects the essence of creation and growth, while "Trumpet Vine" in lower tones



"SPRINGTIME IN DEVON"

To be included in the exhibition of the artist's work which will open at the Fifth Avenue Branch of the Grand Central Art Galleries on January 15.

By W. ELMER SCHOFIELD

is rich with the spirit of the soil. Perhaps the loveliest is "Whispering"

where the spread of two purple panicles, like the wings of conniving but-

terflies, is broken by patches of yellow light.—J. S.

MARIN

An American Place

I suspect Marin knew what he was doing when he adopted oil as a medium for further expression. He may have felt as I did when looking at his recent watercolors, that the spirit which once seemed too great to be contained within the narrow confines of a page now becomes so easily dissipated that a frame of strong color is needed to bound a too flaccid composition.

It was then with pleasure that I turned to his oils, one of which held my attention to the temporary exclusion of the others. Its name, I don't know, not being able to find a number with which to compare it in the list. But it is easily distinguished from the others, being a large street scene in which hurried crowds are seen against the background of a gray building vaguely resembling the Madeleine (probably a subway). This immediately reminded me of Marin's charming watercolor of a London bus, done in 1908, which indeed seemed a hopeful sign that the artist might be trying to recapture an early feeling of wonder inspired by what he saw about him. In any event, it reveals a fine handling of the figures as they detach themselves from the background of gray, the colors of their garments carrying the eye back and forward again in a delightful freedom of movement. The drawing, too, is characterized by a fine vigor, while Marin here carries his mastery over nuance of tone, for which his watercolors are justly famous, over into the new medium. I liked, too, the composition of two girls which seemed to hold further promise of development along a new line.—L. E.

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EUGENE SPEICHER

Rehn Galleries

The pleasure induced by a modern synecopation of a familiar tune is responsible for much of the popularity that has attended men to their grave, and, often enough, it is true, abandoned them there. Each country has had her quota of such talent. Mr. Speicher is, therefore, in distinguished company with those who enjoy during life the plaudits of the public rather than having to wait for the doubtful verdict of posterity.

The power of attraction which his work exerts is due, perhaps to his peculiar gift for endowing his subjects with a glamor of conservative modernity. His is a useful formula, requiring a certain technical equipment, of which in such canvases as the "Nude Back" he is past master. To an academic structure is added a timely choice of color which, while it is not functional in the modern sense, is mighty sensuous clothing to the forms, depending as they do for their strength on the time-honored method of tone painting.

No one who wants to retain his illusions about Speicher's contribution, and there must be many, should approach within a yard of his canvases, nor should they examine with a critical eye his drawings, of which there is a goodly selection in the current show. Any one hardy enough to break the first rule will realize the difficulty with which posterity will be faced when trying to distinguish between a fake Speicher and an original. The common trick of looking to see whether the eyes function and whether the expression is mobile will assuredly lead them, as it does us, to a blank wall. Similarly, a clear analysis of his drawings will reveal line that is not in any sense functional, but dependent on shading.

Nevertheless, when one considers such figure pieces as "Babette," in which the firmly upholstered girl is ensconced in a chair of the most solid proportions, it is nothing less than amazing to see what Speicher does with a little academic foundation, a facile brushstroke, some well chosen subdued colors and a diluted pigment.

Be that as it may, Mr. Speicher, unlike some other artists, has probably done well to take the path open to him, rather than exchange his undeniable talents for others which would draw forth more praise in these columns. It is to be questioned whether he would agree with the distinguished critic, Mr. McBride, who is quoted in Alice B. Toklas' autobiography as having said that the worst he could wish anyone is worldly success.—L. E.

"UNDER BROOKLYN BRIDGE" By ERNEST FIENE

Included in
the show of
paintings by
the artist at
the Downtown
Galleries



HERBERT MEYER AMERICAN DRAWINGS EDNA REINDEL

Macbeth Galleries

Last week we spoke of one artist who could still paint cheerfully,—namely, Ernest Fiene. This week, he is surpassed by Herbert Meyer whose landscapes and interiors in sheer exuberance and joyful intensity of feeling can scarcely be rivaled by the former artist. Somehow, he seems the possessor of that lyrical intensity

which sometimes comes, when one awakes on a blue May morning and stretches his arms out with a heartfelt benevolence for every living creature. No nook or glade can really contain such diffusion of feeling, so that we see large vistas spread upon a canvas with little accented passages of "places loved and well-remembered." The sight of white blossoms over-running the orchard trees and the suggested delicious fragrance of country odors inspire the freshness of "A Farm in Spring." The "Monday Morning," with little houses sleeping upon the green-clad hills and peaceful clouds plodding across the sky, needs only the noble

steeple guarding this view as climax to that tranquil purity subsequent to Sunday churching. A small painting of old fashioned flowers has colorful charm in its carelessness.

The drawings of American artists include fine examples by leading contemporary draughtsmen. For instance, "Pop" Hart, who seems omnipresent in recent exhibitions, is represented by two characteristic scenes of Rabat and Fez. Jerome Myers, whose excellent studies we reviewed recently at this gallery, Thomas Benton and Eugene Higgins are also among the well known artists found in the show. A nude study by Bernard Karfol proves that color is not of primary importance in

the rendition of his heavy feminine bodies. There is a "Head of a Girl" by Meyer Bernstein executed with crayon on colored paper. There is a tragedy and weight in the mouth and eyes which make this face memorable. It is outstanding even among the greater names of Maurice Sterne, Boardman Robinson, Fiske Boyd and Gifford Beal.

Recent paintings by Edna Reindel, who was represented in the Louis Tiffany Foundation show of a few weeks previous, concludes the series of openings at this gallery. Her painting is just about as meticulous as a fussy old spinster and infinitely harder than nails. Finished and suave as it is, it is hardly inspiring in its realism.—J. S.

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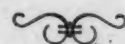
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Vol. XXXII Jan. 13, 1934 No. 15

ART IN THE AIR

From the very early days of radio, when Roxy projected into the ether what was termed in the vernacular "good stuff," it has become an accepted conclusion that the public is being educated musically and thriving on it. So deeply had this form of art penetrated into the consciousness of the nation that today one of the largest automobile manufacturing companies sponsors weekly programs with artists of such caliber as Heifetz and Ponselle, while the makers of a popular brand of cigarettes sustain the expense of broadcasts from the Metropolitan Opera House and a second purveyor of tobacco seeks publicity through the medium of the Philadelphia Symphony Orchestra.

And now art makes its formal debut before the microphone in an endeavor to disseminate another phase of aesthetic appreciation throughout the country. We welcome heartily the national program of art lectures, organized under the auspices of the American Federation of Arts with the cooperation of the National Advisory Council on Radio in Education, which will be inaugurated early next month. We note with pleasure that the Metropolitan Museum and the Chicago Art Institute have aided in the preparation of the program, confident of the value of such assistance. But we can not, on the other hand, minimize the obstacles which beset the path of the sponsors of this series, if it is their hope to win a response similar to that accorded to musical programs. It is, after all, one thing to send music over the air—it is quite another and more difficult task to produce a consciousness of art by talking about it. Although musicians, pseudo or genuine, would be horrified at the suggestion that listening to music tends to be a passive and emotional procedure, it nevertheless remains a fact that a large portion of concert audiences do

accept their musical fare in precisely that poured-in fashion, and the residuum is what is absorbed through repeated performances of the same great masterpieces. But what comparable miracle can be wrought for art before television becomes a perfected medium of public enlightenment? Listening to a lecture on art, or any other subject, demands an intellectual effort on the part of the listener. One either complements hearing with comprehension or the words of the speaker are as the monotonous patter of rain on the roof.

Granted that the lecturer hurdles the first barrier and secures the wholehearted attention of his audience. He then finds himself faced with a general dearth of knowledge on the part of his listeners such as does not exist among the usual music audiences. The ear is so much more highly trained than the eye that for the large group of persons who know instantly when the horns are off key and the violinists' harmonics are sour there may be one or two who can visualize a Bellini red or the red of Renoir's palette at the suggestion from the speaker.

So much for the most obvious discouragements. There are compensating factors to balance the scales. Art is one of the phases of study that the majority of vaguely interested persons are always about to pursue and somehow never succeed in starting. The

109,152 Art Lovers
Attend Wildenstein
Painting Exhibit

LOS ANGELES—The loan exhibition of Five Centuries of European Painting, which was sent to the West by the Wildenstein Galleries of New York, established a record attendance of 109,152 during the month when it was shown at the Museum. The interest shown in this collection has therefore already fully rewarded the enterprise of the Wildenstein Galleries in sending this important group of paintings to the Far West.

good book on art one always intends to buy remains in the bookstore; the museum at one's door is the object of a long anticipated visit and continues to hold its place in that category long after the museums of foreign cities have been inspected as a matter of conventional sightseeing. It takes nothing more than slightly inclement weather, the thought of drafts and uncomfortable chairs in the lecture hall and the too great probability of a discourse extended beyond the limits of human endur-

ance to deter one from attending an art lecture. But erudition in art brought right to your favorite easy chair in the warmth and comfort of home is a vastly different matter. The privilege of turning the knob and relegating the speaker into thin air without embarrassment to either party concerned is not lightly to be scorned and will be an influential factor in giving the lecturer a place on the evening's radio schedule.

A number of sporadic attempts at broadcasting lectures on art have met with questionable success. Not only were the subjects unrelated to each other and to the daily life and concerns of the listeners, but the hours chosen were those when the radio was least likely to be active. No busy housewife can take the time for education on fine Oriental rugs at 9:30 in the morning when her own domestic carpets are in sad need of sweeping. Saturday evenings at eight, the time of the new radio series, is by no means ideal, but there is at least a chance of securing an audience from the ranks of those not already en route at that hour to the weekly movie or card game. Moreover, the subjects announced will undoubtedly appeal to persons whose interest in art is as yet a mere potentiality. So much historical significance is embodied in the topics listed that any one with a glimmer of curiosity about early American life, customs and styles can

turn to the lectures for stimulation. We place great faith, too, in the handbook which will serve as a guide to the course. With something to clutch as the lecture proceeds and with the aid of illustrations, the listener's attention will not so easily be diverted by the ring of the telephone or the rattle of the evening paper.

It may be unfounded optimism to hope that the fruits of these art lectures will be in direct ratio to the difficulties encountered. Certainly, so far as music is concerned, although some new concert-goers have been enlisted, many of the former devotees remain at home to listen to the broadcasts, satisfying themselves with what is necessarily a somewhat imperfect transmission of tones and depriving themselves of the contact with the personalities of the performers. Contrariwise, the present impossibility of transmitting visual images should turn people to their local museums in search of actual illustration of the facts received via radio. Not until television supplies the art lover with a substitute for art objects, comparable to the concert broadcasts, can the curiosity be satisfied in any other fashion. That the museums will be crowded with a new group of visitors on the Sundays to come—"tis a consummation devoutly to be wish'd."

Obituaries

JOHN NOBLE

The death of John Noble, well-known painter and picturesque figure in the art world, occurred in New York on January 6, after a brief illness.

Owing to the roving life which he led as a boy in Kansas, Mr. Noble had little in the way of academic education, but his art studies ranged from painting lessons from Indian artists, through a course of study at the Cincinnati Academy of Fine Arts and a period of apprenticeship as a newspaper artist, to work at Julian's and at the Académie des Beaux Arts in Brussels, and tuition under Jean Paul Laurens. He painted from his memory of a figure or scene rather than the actual model, on the theory that creation rather than copying was the aim of art; for example, material for his later marine paintings was drawn from a nine year sojourn on the Breton Coast where he was a fisherman with the sardine fleet.

The Salmagundi Club purchase prize of \$1,000 was awarded to Mr. Noble in 1922, and two years later he received the W. A. Clarke prize of \$500 and honorable mention at an exhibition in the Corcoran Gallery of Art. The Carnegie prize at the National Academy of Design, the Ranger Fund purchase prize and the Athenaeum prize at Hartford were also awarded to the artist. He was elected a full academician at the National Academy of Design in 1928 after having been an associate for four years. He was also a member of the Paris American Art Association, the Society of Artists of Picardy, the Independents of Paris, the Allied Artists of London, the Connecticut Academy of Fine Arts, the Provincetown Association and the Salmagundi Club. He withdrew from the Grand Central Art Galleries, after having been one of the founder members.

PACH TO LECTURE
ON VILLON'S ART

"The Art of Jacques Villon" is the subject of the lecture to be delivered by Walter Pach at the Marie Harriman Gallery on January 17 at four o'clock, in conjunction with the retrospective show of the artist's paintings now on view at the gallery. The exhibition illustrates the art of Jacques Villon in relation to the development of modern art since the birth of cubism in 1911. Admission to the lecture will be one dollar. A review of the exhibition will appear in the next issue of THE ART NEWS.



"PORTRAIT OF A YOUTH"

This fine painting, which is authenticated by Dr. Friedländer and Dr. Valentiner, is included in the exhibition of Old Masters now current at the Lilienfeld Galleries.

By JOOS VAN CLEVE

New York
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New Yorker Recalls An 1876 Exhibition At the Metropolitan

By W. R. BRITTON

The following contribution sent in to the Museum of French Art, throws a light on the beginnings of the Metropolitan Museum and New York collections fifty-seven years ago, which will be of interest to many readers:—

Some years ago the late Hon. William A. Clark told some of us at dinner in his palatial home on Fifth Avenue that on his first visit to New York City he had gone daily to the Metropolitan Museum. This institution was located then at 128 West 14th Street, the present site of the very attractive and modern Salvation Army headquarters. Senator Clark was an early settler in Montana and had very limited educational opportunities in early life. And his description of the influence of the Metropolitan Museum upon his subsequent life impressed me very strongly.

Lately I found among some old family papers a catalog of an exhibition of paintings, "selected from the private galleries," given at the Metropolitan Museum on West 14th Street during 1876. This was known as the "Centennial Loan Exhibition." The catalog states: "The present exhibition originated in the suggestion that the city of New York ought to furnish to its centennial visitors more than its ordinary sources of entertainment. It was supposed that this object could be accomplished in no more effective way than by a loan collection of pictures. The private galleries and individual possessions of our citizens were known to be of a rare and munificent character, and it seemed probable that if these citizens could be persuaded to part with some of these treasures for a time, a source of almost unrivalled attraction might be opened to the general public. The appeal to them was answered with the most generous responses, which enabled the committee having the affair in hand to present an exhibition of art that has, we believe, never been surpassed on this continent." These are the exact words, and I turned eagerly to see what the art and taste of New York's collectors of fifty-seven years ago were like.

The Executive Committee consisted of some sixty-nine representative New Yorkers. The chairman was John Taylor Johnston. Some of the members of the committee were August Belmont, William H. Osborn, H. G. Marquand, John Hoey, John Wolf, Royal Phelps, T. A. Havemeyer, Philip Van Valkenburgh, Josiah M. Fiske, W. C. Bryant, Parke Godwin, Thatcher Adams, Theodore Roosevelt, Daniel Huntington, J. G. Brown, Eastman Johnson, Henry E. Haviland, Whitelaw Reid, Manton Marble and R. M. Olyphant.

There were one hundred and eighty pictures in the exhibition of which one hundred and fifteen were owned by John Taylor Johnston. This leaves sixty-five pictures from about a dozen other collectors, including J. Pierpont Morgan, A. Wolff, Jr., R. M. Hunt, Lucius Tuckerman, Robert Hoe, Robert

Hoe, Jr., and W. L. Andrews. About one hundred and thirty artists were represented including one named George Washington, of Paris.

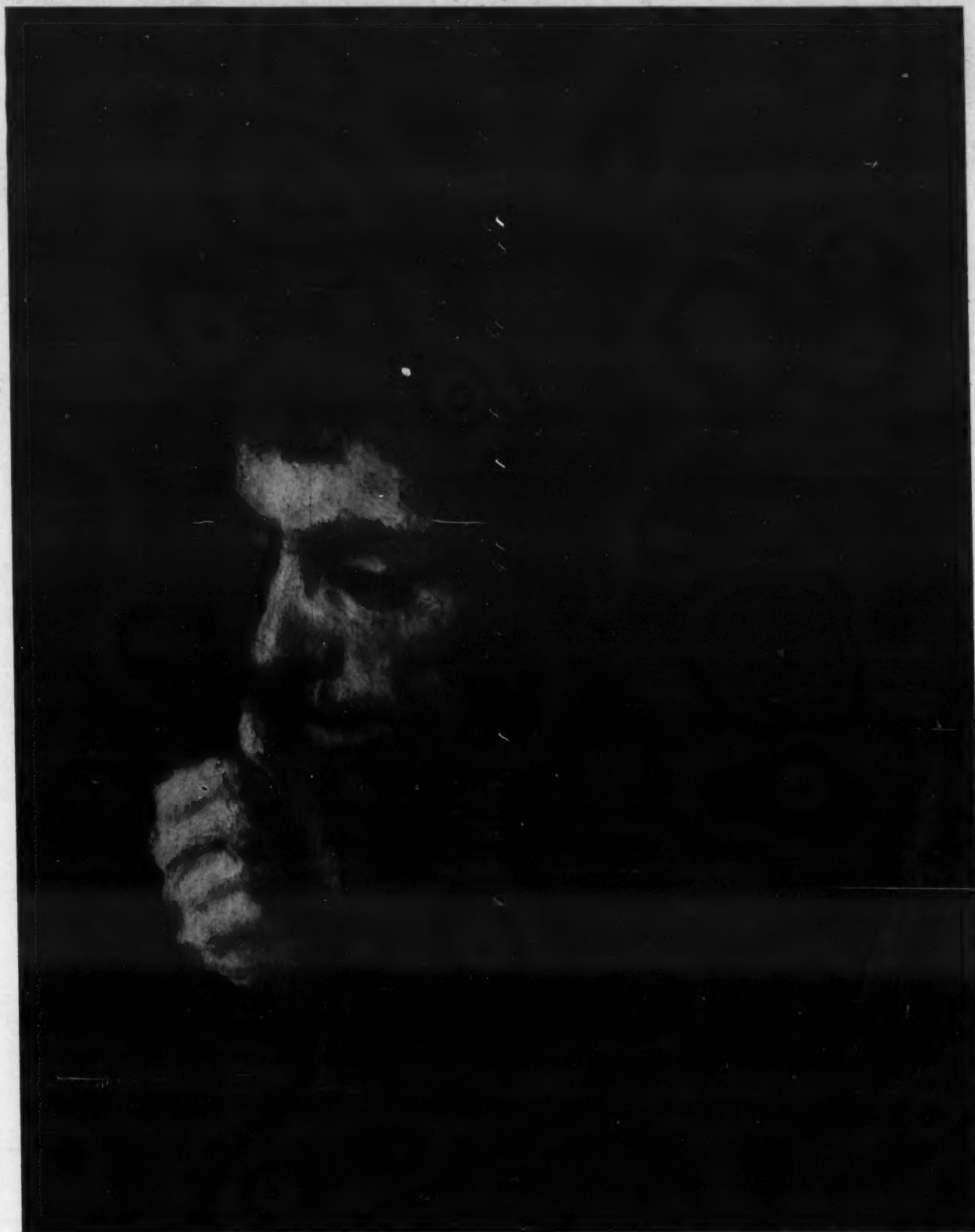
First I turned to the pictures loaned by the elder J. Pierpont Morgan. Asher B. Durand is here represented by a landscape, Daniel Huntington by a "Grand Canal," and George H. Boughton by a picture called "A Breton Flower Girl." Among the foreign pictures of Mr. Morgan was a "Landscape with Cattle" by C. Troyon, and a painting called "Shoe Shop," by Villegas. None of the other names are known to me.

Robert Gordon showed fourteen paintings, and among his artists were R. S. Gifford, G. H. Boughton and Louis C. Tiffany. A. Wolff, Jr. had eleven pictures in the exhibition including

"Arabs Starting on an Expedition," by George Washington, of Paris. W. L. Andrews exhibited ten pictures and his names included Meissonier, Detaille, Boldini, Vibert and Villegas.

And now I come to the collection of John Taylor Johnston, a notable figure in the art and business circles of his times. But in the one hundred and five pictures from his collection there are very few names of artists considered as great by the present generation. Daubigny has a landscape, Gerome a "Death of Caesar," F. E. Church a "Niagara," and Jules Dupré a "Landscape." Winslow Homer is represented by a picture called "Prisoners from the Front," and J. M. W. Turner by "The Slave Ship." There are also a few pictures by Couture, Schreyer, Ziem, Clays and Eastman Johnson.

But in the entire collection, which represented the pictures owned by the most prominent collectors in America, there were no Rembrandts, no Hals, none of the great masters of England, Holland, Belgium, Germany or Italy. There was only one single portrait and the name of the person was not given. And so I think of how men like Senator Clark came to New York and visited the Metropolitan Museum daily. And how my old aunts and uncles took advantage of New York's artistic opportunities and prepared themselves for later visits to the great galleries of England and the Continent. Of course it has been the growth of wealth in the United States which has subsequently made the Metropolitan Museum one of the greatest in the world.



"HEAD OF A MAN"

By REMBRANDT

This study for one of the two judges in the Kaiser Friedrich Susanna picture, dated 1647, which has been authenticated by Bode, de Groot and Valentiner, is now on view at the Lilienfeld Galleries.

Museum Trustees Pass Resolutions On Death of Coffin

At a meeting of the Board of Trustees of the Museum, held December 18, 1933, the following minute was adopted:

The Trustees of the Metropolitan Museum of Art record their deep sense of the grievous loss that has overtaken the Museum in the death of its President, William Sloane Coffin.

Coming to his position with experience gained as a Trustee, as Treasurer, and as First Vice-President during the interim following the death of Robert W. de Forest, Mr. Coffin devoted his energy, enthusiasm, and ability unstintingly and with conspicuous success to his duties, unselfishly setting them first among his many interests.

Proud of its past accomplishment and eager for its continuing advancement, Mr. Coffin put his mind and heart ever at the service of the Museum. With clear understanding of the purposes of the Corporation and quickness in seizing every opportunity for their furtherance, his zeal compelled fruitful progress in all the Museum affairs.

The Trustees, by this minute, declare their sense of the indebtedness of the Museum for this distinguished, devoted work done to meet its needs. For this service the Trustees give, now and in the future, their warmest gratitude and remembrance.

P. W. A. P. ACTIVE IN NEW ENGLAND

BOSTON.—Forty-four New England artists have now received first pay checks from the Government. Payments were made on time and totaled a little more than \$2,000 drawn from the fund set aside by the United States Treasury for the Public Works of Art Projects of the CWA.

Fifteen of the forty-four employed artists are at work in New Haven, six in Worcester, three in Providence, five in Springfield and fifteen in Boston, it was reported from Regional Headquarters in Boston recently. By tonight ten more will be assigned from the Boston office and seven in Provincetown, said John Davis Hatch, Jr., Assistant at Headquarters to Francis Henry Taylor, Regional Chairman. Local chairmen in Vermont, Maine and New Hampshire are expected to report on projects in their sections within a few days. When these are under way both the number and the distribution of artists employed will be substantially increased. In New England one hundred and fifty artists will eventually be employed, and the placing of the remainder of the quota is expected to go forward rapidly. Mr. Taylor said.

Work in Boston is well under way, and the Boston Projects Committee, with William T. Aldrich, Chairman; Charles D. Maginnis, Edward W. Forbes, John Davis Hatch, Jr., and Francis Henry Taylor, Regional Chairman, expect to make known various important plans within the next few days.

Projects are rapidly taking shape and artists in all parts of New England are being located. After three strenuous weeks, Mr. Taylor maintains his optimism and is confident that out of the present endeavor of the Government some permanent benefit to artist and to community alike will result.

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MUSICAL CHAIRS

By RICHARD BEER

In 1900 the office boy whistled "Good-bye, Dolly Grey," and Windsor chairs, bracket clocks, stretcher tables and Sandwich glass slumbered peacefully up in New England. Very peacefully, for unless you had the time to ride several hundred miles on a railroad and then go rambling off across the country behind a livery stable horse there was no other way of getting at them. It was all right for one of the Vanderbilts to drive an imported French automobile clear from Boston to New York, but that didn't come under the heading of transportation. In 1900 the automobile was regarded as a more or less harmless fad which would presently die out—just as golf would and Free Silver.

Meanwhile, if you were married and reasonably prosperous, it wasn't so bad to ride uptown on an evening on the cable car, hang your bell-crowned derby on the golden oak hatrack, remove your detachable cuffs and stretch out on the parlor sofa till dinner-time. It was a good, big, eight-foot sofa, upholstered in some kind of light brown stuff with a fringe around the bottom to hide its legs. And there were comfortable pillows. The softest was the one with Admiral Dewey embroidered on it; the worst was that leather thing on which your artistic daughter had burnt the picture of Teddy Roosevelt. Another fad—like bloomers.

Nothing disturbed your repose except the ping of an occasional bicycle bell or the plopping of hooves as a haughty cab went by the house. You were content. That parlor, according to your way of thinking, was just about as comfortable a room as you could find in New York. Not stylish, of course—it didn't have three kinds of curtains at the windows, and there weren't any red satin panels set into the walls and the furniture wasn't any of that gilded Louis XIVth stuff, and as far as you were concerned you didn't want any of it around. Nor any of those red silk shades they put over the lights either.

No, that kind of thing was all right for hotels and places like Newport, perhaps, but you were just a plain American business man with a few shares of oil stock, and you believed in giving your family the best there was, within reason. So there was an ingrain carpet on the floor, firmly tacked down and underlaid with paper. It had a nice pattern of roses running around a sort of yellow centre. And in front of the gas grate was a genuine grizzly bear rug—head, claws and all. The marble mantel had been painted brown to match the wallpaper, and over it hung a big picture in an oak frame of a blindfolded woman sitting on the world. "Hope," she was called, for some reason. Then there was the mahogany bookcase with an olive-green silk curtain inside the doors, and on top of that was the "Winged Victory," a plaster lady with wings whose head had been knocked off.

Well, over on the other side of the mantelpiece was a sensible round oak table, with copies of *Puck*, *Life* and the *Ladies Home Journal* on it. Also a leather-bound volume of Ella Wheeler Wilcox's poems and a green-shaded reading lamp. The lamp had a Wellsbach burner and was connected with a jet in the wainscot by means of a rubber tube. The other lights—the ones in the brass chandelier in the middle of the room—were just plain gas in plain white globes.

Pinkish brown portieres hung on wooden rings from a pole over the two front windows, and between the windows was a square mirror set in a frame of dark green velvet. The frame was hand-painted in a mixture of pansies and violets. That might be considered a little old-fashioned, but when you swung your gaze back, past the rubber plant, past the stuffed armchair that matched the sofa and the Morris chair that matched nothing at all, you beheld one article of furniture that was as up-to-date as incandescent lights—a full-size Steinway grand piano in an ebony case, with a stool of the same material.

That about finishes the room. There was, of course, a marble clock with gilt trimmings on the mantel, and the music cabinet behind the piano was of red cherry, but otherwise there was nothing of any importance unless you counted the bunch of ribbons tied to the hot-air "register," which flapped to indicate that the furnace was doing its honest duty in the matter of sending up dust and coal gas.

Was it really as bad as all that?

Certainly. Come into the dining room a minute.

There are four side chairs of golden oak with stuffed seats of black leather. There are two armchairs of similar make to go at either end of the oblong, extension, golden oak table. The sideboard is golden oak and has a mirror at the back with a shelf above it. The china hails from Ghent and has a tepid pattern of tiny blue forget-me-nots. The silver is almost anything, and you can bet a large amount of money and win that somewhere out in the pantry is a complete "game set"—gold-rimmed, tinted shrimp-pink and crawling with partridge and woodcock.

Yes, it was all pretty bad, but the funny thing was that, being just a plain American business man with a few shares of oil stock, you didn't mind it. Not in the year 1900. You lived with it and liked it, and, furthermore, you expected to go on liking it for quite a time. All that furniture was good solid stuff and would last indefinitely, especially the oak, and you saw no reason to change, even if your wife did talk about how pretty some of the Art Nouveau things were. Personally you wouldn't have 'em around—fussy, flamboyant pieces all carved up with lilies and tulips. . . .

In 1901 the office boy whistled a catchy sort of tune called "Good Morning, Carrie," and your daughter played coon songs on the piano. They shot McKinley up at Buffalo, and your wife gave away your McKinley chair. It was a comfortable thing—golden oak with a cane seat and back. They said McKinley used one like it. . . . Business was good and your oil stock paid extra dividends. New York seemed to be moving faster somehow. They had electric cars instead of the old cables, and it looked as if those crazy engineers might put their subway through after all. Make a big difference to the city if they did.

In 1902 the office boy whistled an infernal tune called "Oh, Didn't He Ramble!" and your daughter beat out a crazy thing about "The Bamboo Tree." You laughed at George Ade's "Sultan of Sulu," but your wife inveigled you into getting rid of the old golden oak dining-room set and buying some queer-looking high-backed chairs with red leather seats. Flemish oak was the name of the stuff. Of course there had to be a sideboard, and it took you some time to get used to those curious bulbous legs.

In 1903 the office boy whistled "Bedella" till you threatened to fire him and an automobile actually drove clear across the continent. People were beginning to talk about a man named Henry Ford, and the subway was certainly going to be finished. But when your wife came around talking about some fine copies of Chippendale and Sheraton chairs she had seen you rebelled.

That was the last really peaceful year you remember. In 1904 George M. Cohan wrote a tune called "Yankee Doodle Boy," and you heard it every time you turned around. The first train ran in the subway on October 27, and with that something seemed to go out of the city. People hurried more, and your wife bought a set of Mission furniture for the dining room without even consulting you. It was sensible stuff, of course, but it was a queer change from the Flemish oak. People said Elbert Hubbard designed it—that chap up in East Aurora, N. Y.

In 1905 automobiles were as common as mud, and by 1907, when that flurry of a panic occurred, they actually had something called taxicabs on the streets. The office boy whistled "The Merry Widow" waltz till you thought

you'd go crazy and your daughter practised a dance called the Turkey Trot. Your wife wore peekaboo shirtwaists and bought three Chippendale chairs for the parlor. Your Morris chair disappeared and the old sofa was recovered with green damask.

By 1910 nothing really surprised you any more. The office boy whistled "What's the Matter With Father?" and men were flying in biplanes. The subway kept on branching out like an octopus, and there was a complete set of Queen Anne walnut in the dining room. Two Sheraton chairs had been added to the parlor, which now had burlap walls, and you caught yourself vaguely wondering what ever had become of that old mirror with the hand-painted frame, not to mention the Winged Victory, the mahogany bookcase, the rubber plant, the Lion of Lucerne that used to stand in the niche at the turn of the staircase, and the bird's-eye maple suite out of your wife's room. By 1910 your wife was looking dubiously at the Favrite glass shades on the electric lights, and by 1911, when the office boy wrecked your nerves with "Alexander's Ragtime Band," you were used to coming home and finding mahogany chests of drawers being unpacked in the front hall, for your wife had begun to find some curious charm in the collection of old things.

There was a lull in her activities during the war, but your twenty-two-year-old daughter went to France as a nurse, while you were down in Washington as a dollar-a-year man, and after it was all over you didn't know either of them. In spite of the fact that business wasn't so good, they murmured about cabriole legs and Spanish foot highboys. Their skirts steadily receded as the new office boy whistled a rhythmic thing called "The Japanese Sandman," and you weren't greatly surprised when, in 1921, your wife came home with her hair shingled.

That was when you really began to learn something about the value of American antiques. You accompanied the pair of them on long drives in all directions out of New York. You went with them to Nantucket where they raided the home of a family named Coffin and emerged with a genuine silver porringer and a pine bedstead that neither of them would have looked a second time at fifteen years before. You played bridge sitting on ladder-back chairs and the office boy whistled "The Sheik of Araby."

Events crowded you. You knew that you would never get used to saxophones, but there was plainly a lot of sense in hooked rugs and considerably more in a Colonial desk full of pigeon holes, even if your wife did monopolize it. And there was a blue Bristol glass which you liked a good deal, and if betty lamps weren't very practical, no one could deny that they were thoroughly American. But just about the time that you had begun to feel patriotic and interested and hoped that this phase might last, your daughter came charging home one night with a catalogue of the Exposition des Arts Decoratifs under her arm and a strange look in her eye. Since then you have practically given up. You sit on chairs that are half steel and half leather. You take your books from a case stepped back in the manner of a skyscraper, and time's rush seems concentrated in one corner of the living room where there is a queer contorted object, made from some African wood and trimmed with chromium, which, if touched on a certain knob begins to produce music and advertising matter in more or less equal parts. So that you don't really need the office boy now, but occasionally, listening to the mechanical rhythm that is being stamped into the nation's consciousness, you think back to the simple air of "Good-bye, Dolly Grey." The tune is somehow connected in your mind with the unpre-

tentiousness of gas lamps and Morris chairs, and you remember certain lines from a Greek philosopher:

"The introduction of a new kind of music must be shunned as imperilling the whole state, since styles of music are never disturbed without affecting

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AS THEY ARE

At Thirty-Four

Soyer, Without Benefit of Paris, Weaves Into His Paintings Dark-bright Strands Drawn From Russia and America

By RICHARD BEER

He saw his first city streets in 1907. They were on a distinctly larger plan and much more populous than those of his home town. Even today they inspire visiting Americans with a desire to write articles and use cameras. Raphael Soyer looked at the walls of the Kremlin and Pushkin's monument. Then he retreated from Moscow in good order, taking his father with him. He was exactly eight.

They returned to Borisoglebsk, a plain-prick on the map down in Tambov Province, South Russia. Abraham Soyer taught school, wrote and illustrated children's books, encouraged his young family in the study of the Russian classics. At an age when most American boys are cutting their literary teeth on "Treasure Island," Raphael was absorbing the works of Gogol, Dostoevsky and Tolstoi—a diet not calculated to produce any illusions about life in his mind. Besides, he was surrounded with the cheerful atmosphere of Imperial Russia.

He remembers how certain boys were expelled from school for daring to write letters of sympathy to Tolstoi's widow, and how Cossacks—not Hollywood extras, but the genuine article of pre-war Russia,—treated a woman revolutionary.

"It was at the railway station. She was in one of those wagons, you know. They beat her until her head was hanging down over the end—loose. My father saw that himself."

In 1911 the Soyer family quit those scenes for good, and Raphael, mature but inarticulate, suddenly found himself plumped down in a seat at Public School No. 38, New York City. Shy and very small, he looked around at the American specimens of his own age. He had seen nothing like them before and their physical well-being impressed him so that he compared them to gods. The fact that these gods were about ten years his mental junior was something he did not discover until he began to speak a little English.

His quiet, scholarly father found employment, but there were seven in the family, and at sixteen Raphael took out his working papers and left school. A period of three years followed over which he does not linger. He sold papers, ran errands, labored in factories and sometimes managed to get down to Cooper Union for night classes in drawing.

He was all of eighteen at the close of the World War, and he was still

working, but he had advanced from Cooper Union to the National Academy of Design, and there the late George Maynard took an interest in him. He remembers gratefully the man who would pat him on the shoulder, speak to him in Russian and encourage him in his ambition to paint like Sargent or Whistler. His desires did not change until 1922, when, between part-time jobs, he contrived to put in five months

artist. I went to an old man, I cannot even remember his name now, but he was an old fellow who had given up painting for commercial work. He prevented me from doing that. He showed me the difference in the type of work, and made me stick to fine art. He wrote me letters afterwards, encouraging me to keep on."

Mr. Soyer wants to do all justice to the people who have helped him. He

And in 1926 he was able, for the first time, to give up the dismal round of part-time jobs and devote himself wholly to painting. Things developed rapidly after that. The Daniel Galleries put on a show of his paintings when he was just twenty-nine, sixteen pictures in all. Of those sixteen, two went to museums and one into a private collection. In 1932 the L'Elan Gallery exhibited a hundred of his small paintings and drawings which brought much favorable criticism and roused the interest of the dealers. His last exhibition, held at the Valentine Gallery in April of 1933, culminated with the sale of "The Girl in White" to the Metropolitan and with the purchase of four other paintings by Mr. Dudensing himself.

That is his record in brief to date. At the age of thirty-four, and without benefit of Paris, he is the author of nine canvases hanging in the Metropolitan, the Whitney Museum, the Addison Museum at Andover, the Phillips Memorial at Washington and the Columbus Museum. In 1932 one of his pictures, "The Subway," took the M. V. Kohnstamm Prize at the annual exhibition of the Chicago Art Institute. He is now in his first year as an instructor at the Art Students' League, and also finds time to teach, for the love of it, at the John Reed Club. Nor does that include his activities during the past four years as a member of the Society of American Print Makers. Please recollect that in 1911 he was just a small boy with a talent, sitting wretchedly at a public school desk in upper New York, wishing that he could understand what his admirable fellows were talking about.

Inquisitive people who go poking around behind canvases in search of the artists frequently meet with surprises. Gauged by his record, Mr. Soyer should stand somewhere in the neighborhood of six feet and possess physique radiating inexhaustible energy. He is nothing like that.

He is small, almost to the point of appearing stunted, and seems rather frail. He speaks slowly with a slight accent, hesitating occasionally for a word. He radiates mildness rather than energy and you wonder how he ever survived the hard years as a newsboy, shouting papers against the thunder of the El. Then he brings out a canvas in which some fifteen derelict men are shown huddled and sleeping under the comfortless arch of the Williamsburg Bridge.

"They did not mind when I sketched them," he explains quietly. "I knew most of them."

A small man, but small men have cast long shadows across the art world. There was, for instance, Toulouse-Lautrec.



"SELF-PORTRAIT"

By RAPHAEL SOYER

with Guy Pene du Bois at the Art Students' League. That was when he began to paint like Raphael Soyer.

During the next four years he labored to bring his style to exhibition pitch, but they must have been discouraging years, for once he came near quitting.

"I thought I would be a commercial

tries to remember the old man's name, gives it up in disgust and goes on.

"The next was Alexander Brook. I hung my first picture in the Salons of America in 1926. He saw it there and took me to the Whitney Club—that was where the Museum now stands. I met Arnold Blanch and Peggy Bacon and Kuniyoshi and Edward Hopper."

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McCORMICK AUCTION REALIZES \$330,617

(Continued from page 3)

was the \$1,500 given by L. J. Marion, agent, for a pair of gilded silver four-light candelabra, the work of Martin Guillaume Biennais. Messrs. Helft of Paris also acquired a pair of candelabra by Biennais for \$1,400, as well as two gilded silver *soupières en plateau* by the same maker which went for \$1,250 and \$1,100 respectively. Other high prices obtained for the silver were \$2,600 for a rare Cromwellian caudle and cover by Andrew Moore, London, 1657, and \$2,000 for a pair of George III gilded silver wine coolers designed by John Flaxman-Benjamin and James Smith, London, 1810, both bought by Major E. D. Hubbard. H. E. Russell, agent, was the successful bidder for twelve fine George II silver plates by Paul Lamerie, London, 1746, which he obtained for \$1,920.

The highest individual price in the dispersal was, however, realized by the pair of Gothic hunting tapestries after Gilles le Castre, circa 1520, one of which we illustrated in our issue of December 9, and which were knocked down for \$6,100 apiece to Major Hubbard, after fierce competition from Mr. Harshe, who was the underbidder on these pieces. The latter was, however, successful in obtaining for the Art Institute of Chicago a fine Tournai Gothic verdure animal weave, circa 1525, for \$5,400. Next in importance was the Corot landscape, "Un trou aux Ecrevisses," which went to L. J. Marion, agent, for \$5,000, while in the field of Chinese art the Tang lacquered and gilded Kuan Yin was bought by Ralph M. Chait for \$4,000, and a Six Dynasties gilded bronze statuette of Buddha was obtained by Miss F. H. Foote for \$2,300.

Mrs. McCormick's collection of laces, which have been loaned to many museums and were on permanent exhibition at the Art Institute of Chicago for eight years, realized very good prices. Many of these were originally purchased from Madame Cattadori, who reports that good advances in price were everywhere to be noted. Pieces bought around \$75 went in this sale for as much as \$300, while others originally \$1,200 were knocked down for some \$3,000. The highest price in this group was the \$4,000 paid by Mr. F. O. Bellin, for a Louis XIV *point de Venise à relief* lace banquetting cloth, of impressive size and magnificence. H. H. Grinnell paid \$3,300 for a *point de Milan et de Venise* lace coverlet of the XVIIIth century, while a *gros*



"YELLOW ROSE"

By FEODOR ZAKHAROV

Included in the exhibition of the artist's work now current at the Durand-Ruel Galleries.

point de Venise lace cover dating from the latter half of the same century was acquired by A. Daoud for \$2,900.

In the furniture, a Louis XVI Aubusson silk tapestry threefold screen and a Directoire carved acajou and silk petit point canapé, attributed to Georges Jacob, went to Major E. D. Hubbard for \$1,900 and \$1,025 respectively.

We print below the complete list of prices over \$500, together with the names of the purchasers:

- 106—Pair English repoussé silver seven-light candelabra—J. E. W. and J. Barnard, London, 1869; M. J. Macy.....\$ 500
- 302—*Point de Milan* lace and linen armorial banquetting cover—XVIIIth-XVIIIth century; M. V. Horgan, agt..... 800
- 308—Burano *point de France* lace luncheon set; M. G. Macy....1,425
- 389—Pair Louis XIII carved oak armchairs in Flemish Renaissance tapestry; Mrs. H. C. Migel..... 500

- 390—Three Louis XIII turned oak side chairs in Flemish Renaissance tapestry; Joseph Brenauer..... 780
- 557—Flemish Renaissance tapestry, late XVIIIth century—"Vertumnus and Pomona"; H. H. Grinnell.....1,700
- 570—Charles X Aubusson carpet—circa 1825; Mrs. E. Patterson...1,900
- 598—*Point de Milan*, Venise and Flanders lace coverlet—XVIIIth-XVIIIth century; French & Co.. 875
- 599—Gothic *reticella* lace and cut linen coverlet—XVIIIth century; M. V. Horgan, agt.....2,200
- 600—*Point de Milan* and Flanders lace coverlet—XVIIIth century; French & Co..... 850
- 601—*Point de Milan et de Venise* lace coverlet—XVIIIth century; H. H. Grinnell.....3,300
- 602—*Point de Milan et de Venise* lace cover—XVIIIth century; Mrs. V. B. Auguste.....2,400
- 603—Magnificent *gros point de Venise* lace cover—late XVIIIth century; A. Daoud.....2,900

- 616—Magnificent Louis XIV *point de Venise à relief* lace banquetting cloth; F. L. Belin.....4,000
- 626—Linen damask and Burano *point de Venise* lace banquetting cloth; Major E. D. Hubbard... 900
- 640—Twelve gilded silver dessert spoons and twelve forks—Pierre-Benoit Lorillon, Paris; H. H. Grinnell..... 800
- 693—Pair gilded silver urn-shaped *soupières*—Martin Guillaume Biennais, Paris; H. H. Grinnell..... 960
- 696—Pair gilded silver *saucières en plateau*—Martin Guillaume Biennais, Paris; H. H. Grinnell... 950
- 699—Pair gilded silver urn-shaped wine coolers—Martin Guillaume Biennais, Paris; French & Co.. 900
- 701—Gilded silver *soupière en plateau*—Martin Guillaume Biennais, Paris; Helft of Paris...1,100
- 702—Gilded silver *soupière en plateau*—Martin Guillaume Biennais, Paris; Helft of Paris...1,250
- 703—Pair gilded silver four-light candelabra—Martin Guillaume Biennais, Paris; Helft of Paris...1,400
- 704—Pair gilded silver four-light candelabra—Martin Guillaume Biennais, Paris; L. J. Marion, agt.....1,500
- 804—Pair George IV silver entrée dishes with covers—Robert Gerrard, London, 1825; Benjamin I. Riegel.....1,100
- 815—Pair George III silver tureens, with Sheffield plate heaters—Paul Storr, London, 1808; H. H. Grinnell.....1,300
- 816—Rare Cromwellian silver caudle or posset cup and cover—Andrew Moore, London, 1657; Major E. D. Hubbard.....2,600
- 818—Twelve fine George II silver plates by Paul Lamerie—London, 1746; H. E. Russell, agt...1,920
- 822—Important pair George III gilded silver wine coolers designed by John Flaxman—Benjamin and James Smith, London, 1810; Major E. D. Hubbard.....2,000
- 823—Superb gilded silver *soupière* made by Jean Baptiste Claude Odier for Count Nikolai Demidoff, Paris, 1800-1812; W. W. Seaman, agt.....1,500
- 824—Superb gilded silver *soupière* made by Jean Baptiste Claude Odier for Count Nikolai Demidoff, Paris, 1800-1812; W. W. Seaman, agt.....1,500
- 828—Twelve George III silver plates—Daniel Smith and Robert Sharp, London, 1786; Major E. D. Hubbard.....1,020
- 845—Rare Egyptian bronze figure of a hawk (Horus)—XXVth Dynasty; H. H. Grinnell.....1,050
- 849—Carved green jade statuette of Kuan Yin; M. A. Linah, agt...1,000
- 851—Carved coral statuette of a Mei Jen on spinach jade base; R. Duke.....1,700
- 857—Important lacquered and gilded temple statue of Kuan Yin—T'ang; Ralph M. Chait.....4,000
- 859—Rare gilded bronze statuette of Buddha—Six Dynasties; Miss F. H. Foote.....2,200
- 875—Very fine Gobelin tapestry threefold screen, signed J. B. Oudry and dated 1747—French, XVIIIth century; H. H. Grinnell.....1,000

- 876—"Un Trou Aux Ecrevisses"—Corot—French, 1796-1875; L. J. Marion, agt.....2,500
- 877—Very fine Louis XV tulipwood marqueterie commode mounted in bronze doré—French, XVIIIth century; M. V. Horgan, agt.....1,400
- 883—Directoire carved acajou and silk petit point canapé—attributed to Georges Jacob—French, late XVIIIth century; Major E. D. Hubbard.....1,400
- 891—Louis XVI Aubusson silk tapestry threefold screen—French, XVIIIth century; Major E. D. Hubbard.....1,500
- 905—Important Brussels Renaissance garden tapestry—XVIIIth century; Orsenigo Co., Inc.....2,700
- 906—Brussels Renaissance tapestry—"Carthaginian Triumph"—XVIIIth century; French & Co.....2,500
- 907—Rare Tournai Gothic hunting tapestry after Gilles le Castre—circa 1520; Major E. D. Hubbard.....6,100
- 908—Rare Tournai Gothic hunting tapestry after Gilles le Castre—circa 1520; Major E. D. Hubbard.....6,100
- 909—Tournai Gothic verdure tapestry with animals—circa 1525; Art Institute of Chicago.....5,400
- 911—Tournai (or Oudenaarde) Gothic millefleur tapestry after Antoine Pierret—circa 1525; Major E. D. Hubbard.....2,100
- 917—Kirman palace carpet; H. E. Russell, agt.....2,200

NEW YORK AUCTION CALENDAR

American-Anderson Galleries
20 East 57th Street

January 17, 18—Rare historical Americana comprising the library of Edmund A. Funke of New York City, the Revolutionary library of Dr. William Sturgis Thomas and other important properties. Now on exhibition.

January 18—American and European paintings, chiefly of the XVIIIth and XIXth centuries, from estates of Lester L. Laiter of Chicago, Charles A. Schieren of New York City, William D. N. Perine of Mill Neck, L. I., and from other collections. Now on exhibition.

NEW PARIS GROUP HOLDS EXHIBITION

PARIS. — "Les Artistes Musées listes," a new organization consisting of artists whose inspiration is music will hold its second exhibition at the Gallery of Bernheim-Jeune in Paris from March 3 to 16. This exhibition, dedicated to the distinguished committee of honor of their last showing which was headed by Edouard Herriot and consisted of the most famous men of letters, composers, scientists, and art critics of France and Europe, M. I. J. Belmont, the color-music neo-expressionist, plans to show several important canvases.

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LONDON LETTER

By Louise Gordon-Stables

The New Year is opening in London with the liveliest anticipation of prosperity. The purchase of the Codex Bezae Cantabrigiae for the stupendous sum of £100,000, on behalf of the British Museum and from the Soviet Government, has itself established the fact that those in authority think well enough of the stability of affairs to engage in a great outlay. And, moreover, the opposition to this step from the Labour party has been considerably less emphatic than might have reasonably been expected, which is a further indication that the general trend of economic conditions is regarded as being definitely in the direction of improvement. Still further, subscriptions towards helping the Government defray the Bible's cost have from the outset of the enterprise come along in a highly satisfactory manner.

Looking back on saleroom events in 1933, one finds that it was not entirely without record prices, and certainly not without quite a number of surprisingly high figures both in the picture and the book dispersals, particularly towards the end of the year. If, on the other hand there were disappointments, these may largely be traced to a reversal in present-day fashions, rather than to timidity on the part of buyers. Owing to social changes connected with housing and staffing, vendors of enormous canvases and of imposing Greek marbles cannot hope to find the bidding keen.

One of the most interesting of the pre-Christmas shows, designed to direct gift-buying into the paths of antique art, was that organized at the Tomas Harris Galleries in Bruton Street, where it was demonstrated that it is possible to acquire at a two-figure or even a one-figure price in guineas excellent specimens of paintings, drawings, textiles and furniture belonging to the XIIIth century down to the

Christie's Announce Important May Sale Of Hirsch Collection

(By cable to THE ART NEWS)

LONDON.—Christie's will hold the long deferred sale of the famous art collection of the late Leopold Hirsch on May 7-11. Paintings, old English and continental silver, English and French furniture, porcelains, tapestries and objects of art, comprise this important auction, which has been eagerly awaited by all connoisseurs in these fields. Catalogs are ready and will arrive in New York shortly.

XVIIIth. Such exhibitions should do much to dispel the erroneous notion that art treasures are only for the wealthy. In this instance, the Spanish influence predominated, a point

which is of special interest since there are very clear indications just now that the taste of the collector is veering in the direction of fine Spanish furniture of the XVIth and XVIIth centuries.

Oliver Messel is holding a show of masks and designs for stage dresses and décor at the Reid-Lefèvre Galleries. In the former, he has two very distinct styles: One so realistic that the effect on the mind is that of something rather uncanny, as, for example, in a life-size head of Queen Elizabeth, surrounded by a mammoth ruff; the other stylized and sardonic, hardly sufficiently exaggerated to be called caricature, yet underlined, as it were, in regard to type. Both have considerable power and a compelling lifelike quality.

The water-colors by Jacob Epstein, which I had not yet seen when last I wrote, were something in the nature of a disappointment despite the encom-

iums of the press which preceded their exhibition. I found them too much after one pattern, too little elastic as to tone and tint, and above all, breathing little of that which constitutes the essence of our English woods and forest. True, it was a hot summer when Mr. Epstein sat outside his cottage in Epping and drew what he saw, but the heat which he transfers to paper is not the heat of England but rather the harsh and strident heat of the Equator.

On the morning when I visited his work at Tooth's Galleries, his bust of Einstein had been taken to the Tate Gallery for inspection by the authorities there. What the result was, I have not so far heard. I understand that a copy of the bust is already in the United States, while a third is in Palestine at the University dedicated to the great scientist's race. And there is talk of Liverpool Cathedral being likely to acquire Epstein's bronze "Madonna and Child." The Cathedral, it will be remembered, was designed by Sir Giles Scott on lines which should accord well with the character of the group.

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AMERICAN-ANDERSON GALLERIES

LEITER, SCHIEREN, PERINE PAINTINGS

Now on Exhibition
Sale, January 18

American and European paintings, chiefly of the XVIIIth and XIXth centuries, comprise the catalog from various estates and collections, including those of the late Levi Z. Leiter of Chicago, sold by order of the present owners; the late Charles A. Schieren of New York City and the late William D. N. Perine of Mill Neck, L. I., which will be dispersed at the American-Anderson Galleries on January 18, following exhibition which commences today.

Raeburn, Reynolds, Beechey and Ople are represented in a good group of British XVIIIth century portraits, a feature of which is Raeburn's striking full-length life-size portrait of "Sir William Napier, Bart., in Hunting Costume." This fine work of Raeburn's middle period comes from the Galerie Sedelmeyer, Paris, 1906, Thomas Agnew & Sons, London, the Joseph Widener collection and from Lewis & Simons, New York, 1922, and is recorded in James Greig's *Sir Henry Raeburn, R. A.*, London, 1911. Another Raeburn is the waist-length portrait of "Mr. Campbell of Kindleshope," one of the Perine paintings, a group which includes, also, Reynolds' "Portrait of a Gentleman."

Several works by Sir William Beechey include his "Robert Mackay, Esq.," a half-length portrait. John Ople's "Portrait of a Girl in White" comes from the collections of A. H. Glen-Coats, Esq., Ferguslie Park, Paisley, and from Dowdeswell & Dowdeswell, London, and is recorded in Ada Earland's *John Ople and his Circle*.

In the French paintings appear Millet's "Knitting Lessons," which has been exhibited at the Metropolitan Museum of Art. This is a signed picture from the Leiter collection. Two other pictures from the same group, which have also been shown at the Metropolitan, are "Landscape with Hunting Dogs and Figure" of Diaz de la Pena and Rousseau's "River Landscape." Nattier's "Portrait of a Knight of the Golden Fleece," a half-length portrait of the "Marquis de Puyragone," by Carle Van Loo, and "The Toper," by Chardin, also appear in the French group.

A signed Inness, "Autumn Landscape with Cattle," is prominent among the American pictures, while other American painters represented are Murphy and Blakelock.

FUNKE, THOMAS, ET AL. AMERICANA

Now on Exhibition
Sale, January 17, 18

A collection of rare historical Americana, comprising the library of Edmund A. Funke of New York City, the Revolutionary library of Dr. William Sturgis Thomas, President of the New York State Society of the Cincinnati, and other important properties will go on exhibition at the American-Anderson Galleries today, prior to dispersal on January 17 and 18. Rare historical books, broadsides, session laws, maps, autographs, documents, early newspapers, paintings and ship models appear in this collection.

An extensive group of exceedingly rare early Massachusetts session laws covers a period from 1673 to 1880, while many of the rarest official broad-

sides of Colonial Massachusetts, 1675-1680, relate to King Philip's War. These sessions laws and broadsides were the official copies printed by Samuel Green and retained in the files of Edward Rawson, Secretary of the Colony of Massachusetts. With the exception of the Prince sale at Philadelphia in 1913, only one or two of these sessions laws have appeared for sale in America, and but few copies of any are known. Of the series of nine broadsides, apparently nine have been sold at auction. Six are unique, and of the remaining three, only one other copy of each is known, these being in public institutions. Most of the items are engraved with the Seal of the Colony of Massachusetts engraved by John Foster, first American engraver and the first Boston printer.

A splendid collection of original manuscript material of the American Revolution, by or relating to Captain Andrew Fitch, a "minute man" at Lexington, includes letters signed by Israel Putnam, two orderly books and letters by General Silliman and others, and contains many details little known in American history. Other important autograph letters, documents and manuscripts are included in the catalog, as well as a fine series of important Colonial newspapers, a group of Benjamin Franklin first editions and books printed by him, rare editions of American explorations, histories and early western items, maps and other objects.

McCORMICK HOUSE SALE IN CHICAGO

CHICAGO. — The furnishings and decorations of Mrs. Rockefeller McCormick's Chicago mansions will be sold next week on the premises, under the management of the American-Anderson Galleries and Michael Tauber & Company of Chicago, by order of the executor, the Chicago Title and Trust Company. The Lake Shore Drive house will be open to the public from January 10-13 with an admission charge of one dollar, the sale to take place on January 16 and 17, when an admission charge of ten dollars will be taken, subject to refund to purchasers. The Villa Turicum auction will be held on January 20, January 16 and 17 being set aside for the free admission of visitors.

The first session at the Lake Shore Drive house comprises decorative and table glass, porcelains and silver; small objects and bibelots; laces, linens and cushions. French, English and Italian furniture and decorations appear in the second session, as well as Oriental and European rugs, and a group of textiles which include an attractive lot of antique Genoese ruby silk velvet. French furniture from the XVIIIth to the XIXth century is a feature of this session, in which Louis XVI and Empire is found in strong representation, with attractive bronze and bronze doré mounted acajou bergères, marquises, arm and wing chairs, gueridons and center tables. Among the English furniture is found Chippendale, Sheraton and other desirable examples, as well as some earlier pieces. Several mirrors are outstanding in this group, while in the third session an item of outstanding interest is the Empire ebonized and gilded harpsichord in the form of a Grecian harp on which sits a figure of Orpheus holding a lyre. Above the keyboard is an oval panel decorated with a relief plaque of Napoleon and Marie Louise, dancing figures and honeysuckle.

The sale then moves to Mrs. McCormick's bedroom, furnished with Louis XVI and Directoire pieces. The paneling and furnishings from the other rooms of this magnificent mansion, all characterized by the utmost richness,

complete the sale, which will be one of outstanding interest in Chicago.

At the Villa Turicum, Lake Forest, the furnishings of bedrooms, porch, library, dining, drawing and reception rooms, as well as of the Pompeian court and servants' quarters, will also be offered on January 20. Italian and Spanish Renaissance furniture predominates, while a IInd to IVth century A. D. Roman sculptured marble sarcophagus will also attract attention.

Walters Gallery Trustees Secure Key Manuscript

Lively bidding attended the sale of rare books, autographs, manuscripts and drawings from various distinguished sources, at the American-Anderson Galleries on January 4 and 5, in which a grand total of \$103,044 was obtained. The earliest complete and extant autograph manuscript of *The Star Spangled Banner*, with a unique copy of the earliest broadside edition, brought the highest price, going for \$24,000 to Dr. A. S. W. Rosenbach who at once sold it to the Walters Art Gallery in Baltimore. The manuscript, which was owned by the late Henry Walters of Baltimore, was not included in his bequest to that city and was, accordingly, put up at auction by order of the Safe Deposit and Trust Company of Baltimore, executor of the estate. Through the purchase by the trustees of the art gallery which Mr. Walters founded, from funds bequeathed by him, the manuscript is now again a part of the Walters Collection.

A copy of the third Shakespeare folio in contemporary binding was sold for \$3,750, the second highest price in the auction, to Gabriel Wells. Harry F. Marks was the successful bidder for a perfect copy of the second Shakespeare folio, with the rare John Smethwick imprint, printed in London in 1632, for which he paid \$2,500, while the Viscount Bateman copy of the fourth Shakespeare folio, in a contemporary armorial binding, was knocked down for \$1,550 to Alwin J. Scheuer.

We list below the principal prices obtained in the dispersal:

- 3—Rudolph Ackermann's *A History of the University of Oxford, Its Colleges, Halls and Other Public Buildings*—London: R. Ackermann, 181 (3-5) — First edition—In the original parts, uncut and unopened, with the portraits of the founders; A. B. Ashforth, Jr. \$1,700
- 4—Rudolph Ackermann's *A History of the University of Cambridge, Its Colleges, Halls and Other Public Buildings*—London: R. Ackermann 181(4-6) — First edition—In the original parts, uncut and unopened, with the portraits of the founders; A. B. Ashforth, Jr. 1,800
- 47—Charlotte Brontë's *Jane Eyre*—First edition—London, 1847; Barnet B. Ruder 1,300
- 51—Autograph manuscript of the First Heron Election Ballad—Robert Burns; Alwin J. Scheuer. 1,150
- 264—The earliest complete and earliest extant autograph manuscript of *The Star Spangled Banner* by Francis Scott Key—with a unique copy of the earliest broadside edition; Dr. A. S. W. Rosenbach 24,000
- 312—Illuminated Book of Hours, with fifteen miniatures—Northern France, XVth century; C. Retz, agt. 1,225
- 350—Edgar Allan Poe—autograph letter signed—Richmond, June 3, 1836; R. A. Carlmer 1,800
- 405—Second folio Shakespeare—with the rare John Smethwick imprint—London, 1632; Harry F. Marks 2,500
- 406—Third folio Shakespeare—a contemporary binding—London, 1664; Gabriel Wells 3,750
- 407—Fourth folio Shakespeare—the Viscount Bateman copy, in a contemporary armorial binding—London, 1685; Alwin J. Scheuer 1,550

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Calendar of Exhibitions in New York

Hermann Galleries, 50 East 57th Street—Prints by contemporaries and old masters.

American Academy of Arts and Letters, Broadway at 155th Street—Paintings and drawings by George de Forest Brush, to May 1.

American Folk Art Gallery, 118 West 13th Street—Early American painting and craftwork.

American Indian Art Gallery, 850 Lexington Avenue—Watercolors by Oqwa Pi and San Ildefonso pottery.

American Group, Barbizon-Plaza Hotel—Work of sixteen representative American painters and recent work of fourteen artist members, January 15-February 10.

American Place, 509 Madison Ave.—New watercolors, oils and etchings by Marin, to February 1.

Arden Gallery, 400 Park Avenue—Paintings, art for the garden and furniture.

Arts Galleries, 48 West 57th Street—Black and white work and watercolors by members of the N. A. W. P. & S., to January 20.

Artists Gallery, Towers Hotel, Brooklyn—Exhibition of still life and flowers, to January 31.

Abella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Alb Becker, 520 Madison Avenue—Paintings by American artists.

Almont Galleries, 576 Madison Avenue—Primitives, old masters, period portraits.

Brooklyn Museum, Eastern Parkway—Photographs from the *London Times*, January 16-February 4; exhibition of ancient beads and related objects, through January.

Artemis Gallery, 55 East 57th Street—Rare sculpture and other examples of antique art.

Aras Buffa & Sons, 58 West 57th Street—Recent Norwegian paintings by William H. Singer, Jr., N.A., to January 31.

Art Galleries, 624 Madison Avenue—Paintings of American and foreign schools.

Carnege Hall Art Gallery, 144 West 57th Street—Portraits by Stanislaw Rembicki, January 15-February 10.

Alph M. Chait, 600 Madison Avenue—Chinese art collection of Edwin D. Krenn.

Contemporary Arts, 41 West 54th Street—Oils and watercolors by Bernadine Custer, to January 27.

Craya & Lowndes, Rockefeller Center—Paintings by Robert Philipp, starting January 16.

Decorators Club Gallery, Squibb Building—Color renderings of rooms designed by Chiquita Marsching, to January 20.

Elphic Studios, 9 East 57th Street—Drawings, 1910-1934, by Art Young; paintings and prints by Aline Ingraham Macy.

Demotte, Inc., 25 East 78th Street—Special exhibition of stained glass.

Dechamps Gallery, 415 Madison Avenue—Sporting prints by A. J. Munnings.

Downtown Gallery, 118 West 13th Street—Recent paintings by Ernest Fiene, to January 22.

E. S. Drey, 680 Fifth Avenue—Paintings by old masters.

Grand-Rue Galleries, 12 East 57th Street—Paintings by Feodor Zakharov, to January 16.

Grich Galleries, 30 East 57th Street—Watercolors by Hercules Brabazon, Mrs. Erich—A new collection of antique English furniture and accessories.

Eleventh St. Gallery, 61 West 8th Street—Paintings by A. F. Levinson, January 15-February 3.

Empire Galleries, Rockefeller Plaza—Watercolors by Mario Toppi.

Elestera, 71 East 57th Street—Animal caricatures by John Pike.

Farrell Galleries, 63 East 57th Street—Recent paintings and watercolors by Oliver H. P. La Farge, to January 20; paintings by Albert Stewart, to January 21.

The Fifteen Gallery, 37 West 57th Street—Paintings by Hanns P. Scheidacker, to January 20.

Fine Arts Building, 215 West 57th Street—Forty-third annual exhibition of the N. A. W. P. & S., to January 28.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Gena Gause, 4 East 53rd Street—Work by leading illustrators.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Recent watercolors by Leon Carroll, to January 20; hundred fine prints of the year, selected by the American Society of Etchers.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Recent paintings by W. Elmer Schofield, N.A., January 15-27.

Marie Harriman Gallery, 61 East 57th Street—Paintings by Jacques Villon, to January 27.

Harlow, McDonald Co., 667 Fifth Avenue—Prints by contemporary artists and old masters.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Hudson Guild, 436 West 27th Street—Metropolitan Museum's traveling exhibition of Chinese and Japanese art, to January 28.

Kelekian, 598 Madison Avenue—Persian and Indian miniatures, the private collection of Dikran Kelekian.

Kennedy Galleries, 785 Fifth Avenue—Currier and Ives prints.

Keppel Galleries, 16 East 57th Street—Etchings and drypoints by D. Y. Cameron; exhibition of prints.

King Hooper Mansion Galleries, Fuller Bldg., 41 East 57th Street—Exhibition of early American furniture and decorations, including two portraits by John Singleton Copley of Mr. & Mrs. Joseph Hooper.

Kleeman Thorman, 38 East 57th Street—Paintings, sculpture and etchings by American artists, during January.

Knoedler Galleries, 14 East 57th Street—British champion animals in sculpture by Herbert Bassett, January 15-February 3; exhibition of prints, "Fair Women," through January and February.

Kraushaar Galleries, 680 Fifth Avenue—Drawings by Denys Wortman for "Metropolitan Movies," to January 27.

Kuhne Galleries, 59 East 57th Street—Exhibition of modern art in the home: paintings, sculpture, lithographs, prints, modern rooms and furnishings.

John Levy Galleries, 1 East 57th Street—Paintings by old masters.

Julien Levy Gallery, 602 Madison Avenue—Architecture by Emilio Terry, to January 31.

Lillienfeld Galleries, Inc., 21 East 57th Street—Old masters of six countries and six centuries.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 15-19 East 57th Street—New paintings by Herbert Meyer, drawings by American artists, etchings by Harrison Cady, to January 30; paintings by Edna Reindel, to January 23.

Macy Galleries, Broadway at 34th Street—Exhibition by contemporary American artists, to January 31.

Pierre Matisse Gallery, Fuller Bldg., 51 East 57th Street—Paintings by Joan Miro, to January 18.

Metropolitan Galleries, 730 Fifth Avenue—Works of Rare Old Masters.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Fahnestock collection of laces and Blaque collection of textiles, through June 3; Three Hundred Years of Landscape Prints; display of XIXth century lace shawls.

Midtown Galleries, 559 Fifth Avenue—Recent paintings and watercolors of Nantucket by Margaret Wendell Huntington, to January 17; group exhibition by members, to January 31.

Milch Galleries, 108 West 57th Street—American figure paintings, XIXth and XXth century, to January 31.

Montross Gallery, 785 Fifth Avenue—Austro-German moderns, January 15-27.

Morton Galleries, 130 West 57th Street—Recent oils and watercolors by Frank Wallis, to January 22.

Museum of the City of New York, Fifth Avenue at 104th Street—Costumes worn at the Prince of Wales Ball, 1860; the History of Central Park, 1852-1933; Tally-ho coach; a Caleche of 1895; "Vanishing New York," photographs of frame houses on Manhattan Island in 1932; centenary exhibition of Edwin Booth memorabilia from the collection of The Players, to January 15.

Museum of Modern Art, 11 West 53rd St.—International Exhibition of Theater Art, January 16 to February 26.

Newark Museum, N. J.—Modern American oils and watercolors; Arms and Armor from the Age of Chivalry to the XIXth century; The Design in Sculpture. Closed Mondays and holidays.

New School for Social Research, 66 West 12th Street—Wood cuts, wood blocks, etchings and lithographs by Clara Mahl, to January 22; oils, watercolors and drawings by Kurt Roesch, to January 27.

New York Historical Society, 4 W. 77th Street—Exhibition of views of old New York in various media by a group of forty artists.

New York Public Library, Central Bldg.—Illuminated manuscripts from the Morgan collection, through February; drawings for prints, in Print Room, to March

31; exhibition of illuminated mss. in the Spencer collection; recent additions to the print collection (closed Sundays); prints by "Pop" Hart, to January 15.

Newhouse Galleries, 578 Madison Avenue—Second annual exhibition of American genre paintings depicting the pioneer period, until January 31.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit Gallery, 485 Madison Avenue—Paintings and watercolors by Jane Berlandina, to January 15.

Raymond & Raymond, 40 East 49th Street—A survey of the development of landscape painting, to February 21.

Rehn Galleries, 683 Fifth Avenue—Paintings by Eugene Speicher.

Reinhardt Galleries, 730 Fifth Avenue—Paintings by old and modern masters; sculpture.

Rosenbach Co., 15-17 East 51st Street—Fragonard drawings illustrating La Fontaine's *Contes* and Ariosto's *Orlando Furioso*, and miniature drawings by Turner; textiles from Imperial Russia.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Marine paintings by B. Cory Kilvert, January 15-February 3.

Scott & Fowles, Squibb Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Exhibition of important old French gold and silver plate, for the benefit of the French Hospital, organized by Jacques Helft of "Les Filles de Leon Helft."

Jacques Seligmann Galleries, 3 East 51st Street—Paintings by Max Band, January 15-31; fine paintings by old and modern artists, rare tapestries and works of art.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

W. & J. Sloane, 575 Fifth Avenue—Four modern rooms designed by Lucien Rollin; five renaissance modern rooms by W. & J. Sloane.

Marie Sterner, 9 East 57th Street—Paintings by Edy Le Grand, January 15-February 8.

University Settlement, Eldridge and Livingston Streets—Arms, armor, textiles and costume dolls, 1492-1776; an exhibition of European Art, through February 18.

Valentine Gallery of Modern Art, 69 East 57th Street—Paintings by modern French masters.

Vernay Galleries, 10 East 54th Street—XVIIIth century English furniture, porcelain, silver and paneled rooms.

Wanamaker Gallery, au Quatrieme, Astor Place—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

Wanamaker Gallery, au Quatrieme, The Waldorf-Astoria, Park Avenue and 49th Street—Antique and objets d'art.

Julius Weltzner, 122 East 57th Street—German and Italian primitives.

Wells, 32 East 57th Street—Chinese art.

Weyhe Gallery, 794 Lexington Avenue—Prints by American and French artists.

Whitney Museum, 10 West Eighth Street—Acquisitions for the year, 1933; self-portraits by living American artists, January 17-February 15.

Wildenstein Galleries, 19 East 64th Street—Paintings by Mrs. Irving T. Bush, January 15-24; paintings by old masters and rare French XVIIIth century sculpture, furniture and decorations.

Yamanaka Galleries, 680 Fifth Avenue—Chinese and Japanese art in all phases.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of Dutch and English masters of the XVIIth and XVIIIth centuries.

Zborowski Gallery, 460 Park Avenue—Paintings by modern French artists.

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Around the Galleries

By Jane Schwartz

The effects of a highly diversified New Year's being considerably diminished simultaneously with the re-opening of several of our well-known galleries, we are prepared to devote the fullness of faculty to our weekly contribution. What at times appears to be a most unremunerative routine of walking, gazing and writing, at this point seems amply compensated by a few shows of commendable character. Moreover, as added inducement to the reader, we will herald the arrival of a few attractions not headed under the title of oil or water color.

To this classification belongs the exhibit of Emilio Terry who is drawing the public to Julien Levy's. His own words will best explain his views on architecture: "A building must be a dream come true: for a house is not only 'une machine à habiter' (that, of course, before all other things), but it must be something more, satisfy our spiritual needs as well as our material ones. Every house on the ground was once a castle in the air, and must retain something of that splendor." In the vocabulary of twining trees, mysterious grottoes and natural rocks, rich façades, pavilions and halls have been conceived. Lovely, poetic houses mirrored in shallow moats breathe the simple construction of shadows and volume rather than any Greek, Roman or XVIIIth century decoration and yet along with all this fantastic dream world, Mr. Terry realizes the practicalities of sun, light and sanitation. Models, plans and derivative sketches illustrate clearly the architect's desire "to give the humanistic values all their due prestige." Somehow, it must be very pleasant to live in one of these "Ivory towers."

At the same time, it must be very satisfying to be surrounded by the pottery work from San Ildefonso at the Gallery of American Indian Art. Some very lovely pieces are to be seen which, instead of being glazed, are polished with stone, hand painted and afterwards re-polished by the same process. It is not only the pure texture of the vases and dishes which is to be wondered at, but the rich sense of design which marks this art. In each example, the shape of the pottery determines the circular or angular character of the painted pattern. Ogwa Pi, one of the younger and more progressive Indians, hails from the Pueblo tribe. At present, he is expected by all to be the man chosen by the government to execute murals. He is represented here by vivid water colors, whose solid white background gives body to these symbolic pieces. They are stylized and flat in the Egyptian manner but withal expressive of the high development of Indian culture. It is interesting to note that this artist refuses to allow outsiders to teach the younger children for fear that they will introduce the third dimension into the art of a civilization which sees only in terms of shadowy silhouettes. Turquoise bracelets, wampum necklaces, old coral and inlays, though not included in this exhibit, will not fail to be attractive to the visitor.

Another unusual event is the exhibition of Art Young forewarned as the first and last to be presented by this artist. Whether this statement is a promise or a threat is difficult to decide. Nevertheless, one is urged to a *carpe diem* procedure as it is hardly likely that the artist, after dallying for sixty years among his drawings, will show them again. In his autobiography, Art Young describes himself as "51% sentiment" and that he is "with every ism, creed, thesis or scientific experiment that gives a reasonable hope of improving, however little, the happiness and character of human beings in the mass." Cartoons illustrate a hatred for war, injustice and brutality, while character sketches of Charles Evans Hughes, Edwin Markham, William Jennings Bryan and



DESIGN
By NATHALIE
GONTCHAROVA

This sketch, executed for "Espagne," has been loaned by Mrs. S. Bashkoff of New York to the International Exhibition of Theatre Art, opening at the Museum of Modern Art on January 16.

Henry Cabot Lodge are most revealing. Drawings from the *Trees at Night* series show apt interpretations of the human emotions of panic, defeat and supplication expressed by tree forms. Added to these are illustrations from his book *Inferno*, published a little more than a week ago, and humorous outlets evidenced in "Nice Cool Sewer" and "Overthrowing the Government." These drawings are full of vitality and are powerful rather than suggestive. The paintings and prints of Aline Ingraham Macy are comfortable, substantial products of which "Side Show" offers contrasts to work that is generally rather restricted in palette.

The new gallery of Frans Buffa and Sons features recent Norwegian paintings by the American artist, William H. Singer, Jr., N. A. Lyrical and hushed in color, they succeed in catching the contrasts of Scandinavian scenery. In a sort of pseudo-impressionistic style, the majestic grandeur of "A Wet Day in the Mountains," the reverent solemnity of "Holy Night"

and the exultant intensity of "A Summer Morning" make for admirable illustrations.

In a less academic style are the watercolors by Hanns T. Scheldacker whose work we have previously seen among the members of the Fifteen Gallery. While the landscapes tend to be sunk in formless color, the portrait studies are carefully built up with special attention to the structure and roundness of face. Thus, in reference to "The Sculptor," a commanding and forceful interpretation, there is sure modelling in the indentation above the lip, the cheekbones and forehead. Originality in color devices marks the "Golden Hour" and "Autumn," while

"Carnations" is, in our estimation, the high point of his group.

In the same medium is the recent work of Oliver H. P. La Farge, al-

though a few less interesting oils of Northern scenes are included in his show at Ferargil's. The views of Central Park are the best, attaining at the same time delicacy and explicitness. Our Manhattan scenes are set against changing backgrounds of rain, snow, twilight and sunset, without the introduction of squalling children and wan nursemaids. They make for pleasant pictures, refuting the conception that nature overlooks the more cosmopolitan districts. "Snow and Wind," with a few trees struggling against an unseen force, challenged our attention while "Down Lexington Ave." is outstanding among the oils by virtue of its greater individuality. Albert Stewart, who presents sculpture and drawings, divides honors with the former artist. Many will probably know him for his work on the baptistry doors at St. Bartholomew's church and the dolphins on the Seaman's Memorial at Jeanette Park. He has also had assignments for public work in Albany, Buffalo, Chicago and St. Paul. Besides this, he is represented in the superb gardens of Mrs. Child Frick, Mr. Junius Morgan and Mrs. Walter Farwell. That he has studied animal forms is evident from the drawings of wart hogs, Chinese masked pigs, kudus, antelopes and zebras. That he is able to transfer this close scrutiny into sculptural forms is also easily recognizable. A few decorative pieces including a deer group, young centaur and a "Leda and the Swan" are also found in addition to the strictly zoological specimens.

Disappointed at not discovering Felix the cat, Mickey Mouse or King Kong, we sought consolation in the excellent exhibition of oils and watercolors by Bernadine Custer at Contemporary Arts. Real spirit and imagination underlies the work of this artist who prefers not so much to tell a story as to suggest one. This little trick of personality at once establishes a link between painter and spectator which makes for charming intimacy. Her colors are so delicately applied that they give the impression of seeping outward rather than being fixed with brush on the canvas. Of the landscapes, "Trees blown about by some magic wind" rivals the "New Jersey Farm" and "Across the Porch," while the "Red Chest," a simple study in planes and opposing colors, is distinctive. The watercolors prove Miss Custer no less sensitive in depicting the commonplace scene. This first one-man exhibition will undoubtedly endear her to inhabitants of New York, as well as Chicago where she has shown previously.

Scenes of Nantucket by Margaret Wendell Huntington and work of Clara Mahl and Kurt Roesch at the New School for Social Research complete the roster of this week's openings.

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